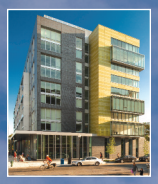
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ARCHITECTURE DC

Curtain Call

AIA|DC Awards for Outstanding Design






Inside:

City Market at O Breaks the Box
Dining in the Round at Howard University
Old Stable Becomes a Cool Coffee Shop
Sensuous Woodwork in a House on Rock Creek Park

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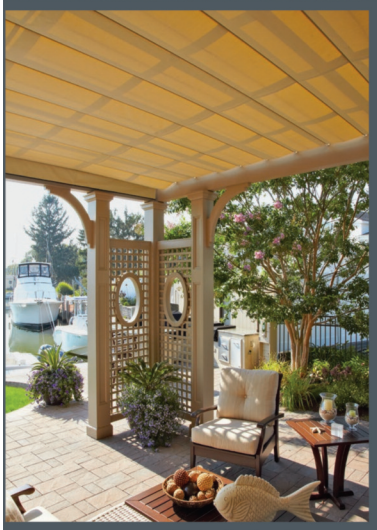
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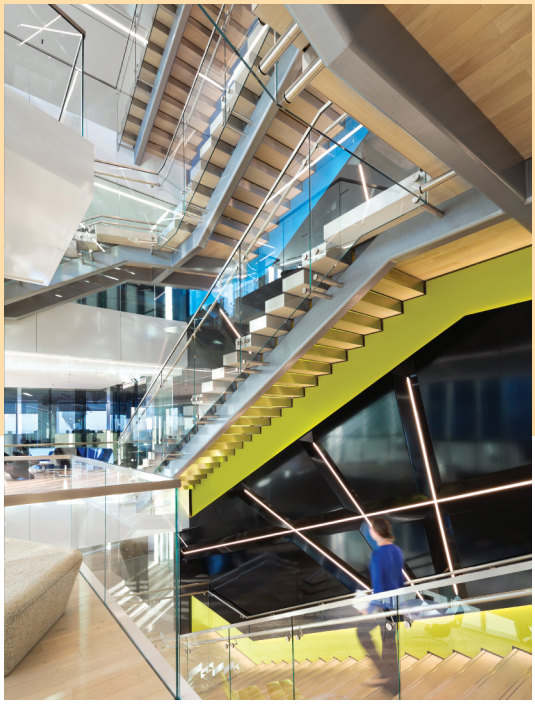
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Main staircase at Intelsat, by Gensler.

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phone: 202.347.9403 fax: 202.347.9408
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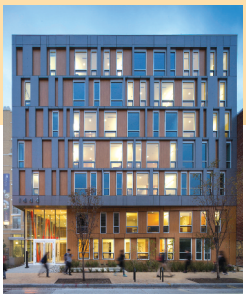
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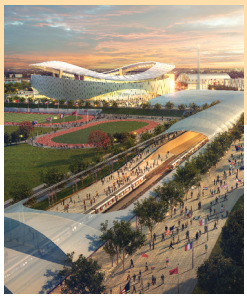
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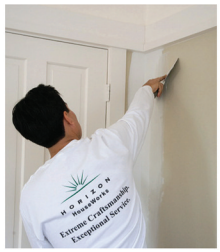
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ON THE COVER: A residential building at City Market at O, by Shalom Baranes Associates. Photo © Maxwell MacKenzie Architectural Photographer

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DESIGNED IN DC


Bradley W. Johnson

Imagine that your city was one of the greenest in the country. Imagine also that it was one of the most walkable and transit-friendly. And imagine that it ranked among the top ten for livability in a nationwide study. Well, all of those things are true about Washington—and yet you don't often hear about it.

It's time we changed that, and to help in that regard, AIA|DC has started two initiatives to spread awareness of all the great work being done in Washington, particularly in design.

The first initiative is the **Sarah Booth Conroy Prize for Journalism and Architectural Criticism**. This competitively awarded prize aims to raise Washington's status as a design city by rewarding journalists and critics who write about DC's urban environment. The $5,000 prize will be given annually, and entries for the inaugural prize are due at the end of December. The prize is named for Sarah Booth Conroy, who wrote on city history and architecture for the *Washington Post* for more than 30 years, and was the first winner of the Chapter's Glenn Brown award, which honors individuals other than architects who have raised public awareness about design.

Welcome!

Our second initiative, called ***Designed in DC***, will shine a light on the great architectural talent we have right here in Washington. The city in recent years has, deservedly, gained a national reputation as a cool place to live, work, and visit, as noted in those great ads from Destination DC. That new national reputation might be one reason why some developers have started projects with a local architectural firm but then given the actual design work to an out-of-town firm with a nationally known name. While these out-of-town firms are certainly talented, local architectural firms have shown through their own work in recent years that they are equally capable.

By emphasizing the great design work of local firms like Shalom Baranes Associates, WDG Architecture, Hickok Cole Architects, and Suzane Reatig Architecture, just to name a few, the *Designed in DC* campaign aims to encourage building owners, developers, and the public to appreciate the amazing architectural work that can be done by local firms. To cite just one example, the building on the cover of this issue, called City Market at O, just won a major international design award from the Urban Land Institute. You can see the people behind that project on page 7 of this magazine, in the first of our *Designed in DC* advertisements.

Consistent with the idea behind that *Designed in DC* ad, this issue is devoted to projects that have won design awards or Presidential Citations in our Chapter over the past year. There are 39 in all. Some will be familiar to readers of this magazine, while many others will be new. An exhibition of the work will be on view in the District Architecture Center's SIGAL and Sorg galleries until January 9. We hope you'll enjoy this issue—and if it makes you feel even a little proud of the great work being done by local architectural firms, then we've done a big part of our job.

Please drop by the District Architecture Center this holiday season as we begin the celebration of our fifth anniversary on 7th Street. We're proud of what we've accomplished in the last five years, and we hope to be able to do even more in the years ahead.

Mary Fitch, AICP, Hon. AIA
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Ronald O'Rourke ("Two for Two" and "A Little Goes a Long Way") is a regular contributor to *ARCHITECTUREDC*. His father, Jack O'Rourke, was an architect in San Francisco for more than four decades.

Asya Snejnevski ("Details, Details") is communications coordinator for AIA|DC.

Jurors for 2015 AIA|DC Awards Programs

Chapter Awards: Architecture
- **Alexander Lamis, AIA,** Robert A. M. Stern Architects, New York, NY
- **Jason Smith, AIA,** KieranTimberlake, Philadelphia, PA
- **Joan Sorrano, AIA,** HGA, Minneapolis, MN

Chapter Awards: Interior Architecture
- **Benjamin Noriega-Ortiz,** BNO Design, New York, NY
- **Audrey O'Hagan, AIA,** Audrey O'Hagan Architects, LLC, Boston, MA
- **John Mack,** HLW International, New York, NY

Chapter Awards: Historic Resources
- **Dominque Hawkins, AIA,** Preservation Partnership, Philadelphia, PA
- **Sherida Paulsen, FAIA,** PKSB Architects, New York, NY
- **Travis McDonald, Jr.,** Poplar Forest, VA

Chapter Awards: Urban Design & Master Planning
- **Rebecca Barnes, FAIA,** University of Washington, Seattle, WA
- **Claire Weisz, FAIA,** WXY Studio, New York, NY

Washingtonian Residential Design Awards
- **Julie Eizenberg, FAIA,** Koning Eizenberg Architecture, Santa Monica, CA
- **Russell Windham,** Curtis & Windham Architects, Houston, TX
- **Robert Silver, FAIA, LEED AP,** Schwartz/Silver Architects, Boston, MA

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Shalom Baranes, FAIA and Robert Sponseller, AIA,
architects for the City Market at O

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The dramatically cantilevered ramp/canopy of the St. Elizabeths East Gateway Pavilion shelters an open-air space for farmers' markets and other activities.

Civic Spirit

Architects Create Places for Community Activities

by Denise Liebowitz



Space beneath the ramp. Photo © Eric Taylor Photography

In addition to stand-out design, several of this year's award winners are notable for their contributions to their surrounding neighborhoods. They are place-makers that define geographical community and destinations where locals and visitors can gather for dining, learning, fun, and celebration. This is architecture that connects us to one another, reminds us of our shared past, and fires our imagination for future possibilities.

Award for Excellence in Architecture/ Presidential Citation for Urban Catalyst

St. Elizabeths East Gateway Pavilion

Washington, DC

Davis Brody Bond

Landscape Architects: Gustafson Guthrie Nichol
Structural Engineers: Silman
MEP Engineers: WSP Flack + Kurtz
Civil Engineers: A. Morton Thomas & Associates
General Contractor: Kadcon Corporation

The St. Elizabeths East Gateway Pavilion raises its dramatically sloped green roof along Martin Luther King, Jr., Avenue in Southeast Washington as a beacon of change in a part of the city that has seen too little for too long. Part of the grounds of St. Elizabeths Hospital, which has provided psychiatric care since the middle of the 19th century, the 180-acre East Campus of the property is being readied for major investment and mixed-use development. On a two-acre, park-like site, the pavilion is the first step in the city's master planning process and was designed to serve as an iconic symbol of the surrounding neighborhood's revitalization.

Conceived by **Davis Brody Bond Architects and Planners** as part of the landscape, the gently ramped roof rises from ground level to a height of 24 feet, and its 21,000 square feet of space can serve as an open-air amphitheater accommodating up to 1,000 people. Under the ramp at the ground level is a venue for a farmers' market, casual dining, and community events. Also sheltered under the ramp is a 5,200-square-foot enclosed space for restrooms and storage areas as well as a future café or community kitchen.



The conference center at the R.I.S.E. Demonstration Center.

Photo © Bob Narod, Photographer

Pedestrians can stroll the universally accessible slope to join in community gatherings or just relax and enjoy the view. Spaces for food trucks, food and craft markets, and arts events are all planned to draw neighborhood residents as well as lunchtime office workers from the federal government's new Homeland Security installation just across the avenue. Originally intended as an interim structure in the campus redevelopment, the success of the pavilion's design has many thinking it will be a more enduring feature of the neighborhood.

The entire pavilion has been designed with sustainability as a driving goal. Rainwater is harvested and stored in underground cisterns that provide water for the site irrigation and restrooms. Photovoltaic panels, biodiesel generators, and composting will help take the facility virtually off the grid.

The jury noted that the project's success lay in the simplicity of its forms that appear especially appropriate in the open-air pavilion context. "A very finely wrought piece of architecture," said one juror. Jurors also imagined the remarkably positive impact this project was having on the immediate community. For more information about the project, see the Spring 2015 issue of *ARCHITECTUREDC*.

Special Citation in Interior Architecture

R.I.S.E. Demonstration Center

Washington, DC

Cunningham | Quill Architects, PLLC

Landscape Architects: Landscape Architecture Bureau (LAB)
Structural Engineers: Silman
MEP Engineers: Setty & Associates International, PLLC
Audiovisual/IT Consultants: Polysonics Corporation
Envelope and Environmental Consultants: Engineering Consulting Services (ECS)
Sustainability Consultants: Sustainable Design Consulting, LLC
General Contractor: GSC, Inc.



A corridor in the R.I.S.E. Demonstration Center is enlivened by brightly colored accents. **Photo © Bob Narod, Photographer**



The conference center. **Photo © Bob Narod, Photographer**

Relate. Innovate. Stimulate. Elevate. R.I.S.E. is the name given by the local community to a project just a few hundred yards from the East Gateway Pavilion on the St. Elizabeths East Campus and one that is also intended to build interest in the campus redevelopment effort. **Cunningham | Quill Architects** has transformed a 14,600-square-foot, l950s-era chapel into an "innovation hub" intended to showcase new technologies and businesses and support local entrepreneurs, start-ups, and tech job seekers.

The chapel, like the pavilion, is a prominent landmark along Martin Luther King, Jr., Avenue. The renovation preserved the historic past of the church while radically altering its function. The new principal entry connects directly to the avenue and the surrounding neighborhood, unlike the former entrance alignment that exclusively addressed the hospital campus.

On the upper level, the old structure contained the main vaulted chapel space as well as a few offices. The lower level, heavily damaged by flooding, included more devotional space plus a hodge-podge of classrooms and storage areas. Now the ground floor is divided into two multi-use, flexible spaces that serve as a conference center and lecture hall. On this level, the old church vaulting is retained and newly dramatized with a ceiling grid to which lighting and acoustical controls are attached. The new Great Hall, a combined entry and circulation area, serves as a portal from the street to the East Campus grounds. During large events, the wide glass doors of both the lecture hall and conference center can be opened to the Great Hall allowing guests to circulate freely. Kitchen catering and offices are also located on this level.

A generous steel-and-wood stairway connects the Great Hall to the lower level where the earlier classrooms have been converted into a state-of-the-art Digital Inclusion Center to serve the community, a new video-conference center, seminar spaces, and an office for use by community organizations. The interior design on both levels employs contemporary geometric motifs and bold colors, and informal seating areas offer small areas for collaboration.

The building achieved LEED Silver certification through the re-use of much of the existing structure as well as the use of high-efficiency mechanical systems, regionally-sourced materials, and recycled content. And best of all for the R.I.S.E. innovators, from concept to grand opening took only six months.

Like the Gateway Pavilion, the R.I.S.E. Center is an interim project expected to operate for approximately 10 years as the East Campus's permanent innovation hub is developed.

Award for Excellence in Historic Resources

Bayou Bakery, Coffee Bar, & Eatery at the Hill Center

Washington, DC

BELL Architects

Landscape Architects: Oehme, van Sweden & Associates
Structural Engineers: Silman
MEP Engineers: Face Associates
Kitchen Consultants: JRS Associates
Rehabilitation Tax Credit Consultants: MacRostie Historic Advisors
General Contractor: Potomac Construction Services

In May, celebrity chef David Guas opened his second restaurant, Bayou Bakery, Coffee Bar, & Eatery at the Hill Center, in the former carriage house of the historic Old Naval Hospital on Capitol Hill. The café has quickly become a neighborhood destination—and it's not just about the beignets. The renovation meticulously preserves much of the building's past, adds a glassy, solarium-style garden dining space, and surrounds restaurant customers with evocative artifacts like the remains of former horse stalls, hay chutes, 19th-century rifles, old tractor parts, and vintage pitchforks.

The rehabilitation project preserves the previously hidden herringbone brick and concrete flooring and re-uses salvaged wood as ceiling material. The previous, hazardous interior stair was realigned and widened, major ductwork and building systems were installed, and the upstairs kitchen is now supported by an interior lift system. Granite lintels, thresholds, sliding barn doors on the ground floor and swinging loft doors on the second were all re-installed at their original openings to recall the previous use of the building. In the Feed Room, one of the dining spaces, the early 19th-century gas lines and cocks are still visible. An original window, long hidden by a weathered metal sign for Piedmont cigarettes, was uncovered and now hangs above the coffee bar.

The rustic character of the 80-seat café pervades the structure. Despite the challenges of using the second floor for the commercial kitchen and bakery, the original ceiling height was maintained and ductwork for supply and return air fed through original exterior masonry openings. Outside, the roof of the addition blends with the painted brick as a different color than the zinc-coated copper roofs of the original building. An outdoor patio offers additional café seating in good weather.

BELL Architects won seven design awards in historic preservation, sustainability, and adaptive reuse for its major renovation of the Old Naval Hospital transforming it into the Hill Center, a vibrant hub for the arts, education, and city life. That project opened in 2011.

"The designers retained very vernacular parts of the building that other people wouldn't have thought twice about," concluded one juror. "They did all the right things."



The renovated carriage house, with the "conservatory" addition in the foreground.



Serving counter at the Bayou Bakery, Coffee Bar, & Eatery.



The carriage house before renovation.

Courtesy of BELL Architects.



Dining area in the "conservatory" addition.





Outdoor dining area.

Photos © Anice Hoachlander/Hoachlander Davis Photography except as noted

A+ for architecture



CASE STUDY

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Profile: SNAP-CLAD Metal Roofing; Colors: Hartford Green & Dark Bronze

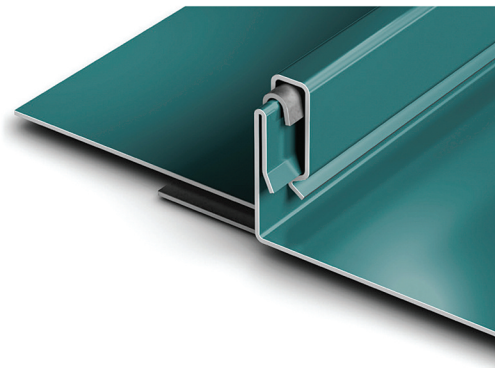
Metal standing seam roofs of nearby New England barns are recreated on the International Magnet School for Global Citizenship using SNAP-CLAD Metal Roofing

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Beacons of Light

Dusk view of the Bethune Dining Hall Annex at Howard University.

Photo © Ulf Wallin Photography

Modern Buildings for University Clients

by Mary Jane Bolle

The college years are a time of great metamorphosis for most young people. Students are figuring out who they are, and transforming into who they will become. Over these years, architecture can have a profound yet subtle influence by offering students calm, grounding, and inspiration. This article looks at five award-winning buildings on university campuses that, for reasons both architectural and conceptual, can truly be called beacons of light.

Merit Award in Architecture

Bethune Dining Hall Annex, Howard University

Washington, DC

EYP, Inc.

Project Management: Sodexo, Inc.
General Contractor: The Bennett Group

A dining hall can be a major beacon on a college campus, attracting students from different backgrounds, fields of study, and living situations to share a meal.

Creativity is frequently born out of constraint, and the renovation and expansion of Howard University's Bethune Dining Hall Annex exemplifies this. Located in northwest DC, Howard was chartered by an Act of Congress in 1867. It produces a significant percentage of the nation's African-American professionals in law, medicine, engineering, and architecture. It has played an important role in American history and the civil rights movement on a number of occasions.

The old ground-floor cafeteria in the Bethune residence hall was dark, dingy, and crowded. Yet the location was central to most Howard University residence halls. A matching, dark brick addition spilling into its courtyard would have been oppressive. Instead, **EYP Architecture & Engineering** designed as the new Bethune Dining Hall Annex, a sinuous, organic form that emerges from the building and culminates in the courtyard as a two-story glass rotunda. The product of a collaboration between Howard University and Sodexo, it has doubled the seating capacity to 600, substituted white, sky blue, and apple green for drearier tones, and transformed a stopping place for food into a happy social and cultural gathering place, as well.

Interior of the dining hall.

Photo © Ulf Wallin Photography



Serving area.

Photo © Ulf Wallin Photography

Building this beacon was not easy, and a bit like trying to construct a model in a bottle. The courtyard was not accessible by truck, so all building components had to be staged in the street and crane-lifted over the dormitory roof.

The interior space in the annex is organized as three cylinders contained within a curvilinear exterior wall. Two of them primarily house the nine food stations and a 24-hour Grab and Go Station. The large, two-story glass cylinder accommodates the preponderance of diners by day. By night, it provides an intimate space for students to gather for lectures, music, or socialization. A favorite spot in the two-story tower is its circular balcony, with its elegant, domed tray ceiling and bird's-eye view of the activities below.

One part of the design has yet to be completed. Planned for the wall of the tower-of-light's stairway is a mural potentially designed and painted by students. It is intended to depict the history of Howard University and some of its most illustrious graduates. Possible candidates for inclusion might be: Thurgood Marshall, the first African American justice on the Supreme Court; Jessye Norman, opera singer; and Phylicia Rashad, actress, singer, and stage director.

The new social hub incorporates core principles of sustainability and meets qualifications for both LEED Silver and EPA Energy Star certifications. It also employs solar coatings on windows and a "cool roof," decreasing the need for air-conditioning. Exterior panels of the stacked glass drums are of two kinds: one plain, and the other custom-designed with a white, stylized vertical branch-and-twig pattern. Together, these window alternatives allow for sunlight, transparency, and views to the courtyard below, as well as privacy between the dining hall and adjacent residence halls.

What emotional response does the Annex evoke? "It just makes me proud of Howard University," said student Brayla Coston.

Merit Award in Architecture

Tinkham Veale University Center, Case Western Reserve University

Cleveland, Ohio

Perkins+Will

Associated Architects: CBLH Architects
Landscape Architects: Perkins+Will
Structural Engineers: Thornton Tomasetti
Civil Engineers: KS Associates
MEP/Fire Protection Engineers: Affiliated Engineers
Food Service Consultants: Birchfield Jacobs Foodsystems
Cost Estimators: Construction Cost Systems
General Contractor: Donley's

A beacon can be a bridge connecting campuses, cultures, and communities, when it strikes a tone that resonates all around.

Case Western Reserve University, located at University Circle, Cleveland's cultural center five miles from downtown, is well known for its medical, business, and law schools. The school resulted from the 1967 merger of two roughly century-old, tangentially-located universities: Case Institute of Technology and Western Reserve. Nearly fifty years later, their cultures had still never fully blended or embraced the community. Aiming to instill unity, the school asked **Ralph Johnson, FAIA, LEED AP,** global design director of **Perkins+Will,** to create a "sense of place"—a symbolic "heart" at the median point between the two campuses.

However, there were two problems with the median point. First, an athletic field directly over the point was revealed to be the green roof of an underground parking structure for the Cleveland Orchestra—a roof not strong enough to support a building. Therefore, the new structure would have to retreat to surrounding land. Second, even if the field itself was not built upon, the students did not want to lose their favorite location for games, concerts, student orientation, and other events.

So the architects started brainstorming possibilities. The football field was too large, too obvious, and too informal to ignore. Why not design a building that would embrace it on two sides, like arms outstretched around an old friend? And why not make the building transparent by day and glowing by night—a beacon for the campus? And why not add more plots of grass and a green roof so the bridge of light would be enveloped in nature?

Also, wouldn't it be a nice touch of whimsy if the green roof on the longest (western) "arm" of the building were to reach down, touch the ground, and invite passers-by to climb up its concrete treads, and thereby discover a "secret" entrance to the building? And, wouldn't it be fun if, once inside the building, they were

Photo © James Steinkamp Photography



Aerial view of the Tinkham Veale University Center showing the building's complex geometry derived from its unique campus context.

greeted by an oversized staircase that transforms, part-way across, into solid "bleachers" overlooking the field? And why not add a two-story media screen to evoke a stadium Jumbotron?

And so the architects did all of these things. The resulting building is a bridge linking the east and west sides of campus. It is also an oasis of light and clarity, shaped like a piece of origami, with three main wings. Sight lines extend through glass walls and adjacent corridors to the surrounding campus and nearby parks and lagoons. The glass walls are composed of a monolithic glass exterior plane and insulated interior plane, separated by a three-foot space, helping the building to exceed LEED Silver standards.

With its plethora of entrances and exits, the Tinkham Veale University Center is the equivalent of an indoor campus "diagonal," inviting foot traffic in, and sending it out in all directions to other buildings. The 89,000-square-foot building, open 24/7, has become a central, comfortable gathering place, with diverse indoor and outdoor spaces for social and cultural activities, formal meetings, media, and dining. The architects, students, faculty, staff, and community all benefit from this new campus nexus.



The commons.

Photo © James Steinkamp Photography



A long, narrow wing of the Tinkham Veale University Center.

Photo © James Steinkamp Photography



Atrium of the Georgetown University School of Continuing Studies.

Photo © Bruce Damonte



Atrium.

Photo © Bruce Damonte



Street-level bay window.

Photo © Bruce Damonte

Award for Excellence in Interior Architecture

Georgetown University School of Continuing Studies

Washington, DC

STUDIOS Architecture

Lighting Designers: MCLA Architectural Lighting Design
Graphic Design: Design360 Inc.
Structural Engineers: Thornton Tomasetti
MEP Engineers: GHT Limited
Acoustical/Security/IT Consultants: Shen Milsom & Wilke Inc.
General Contractor: James G. Davis Construction Corporation

A beacon can shine light into previously dark levels of existence, way beyond expectations.

Georgetown University's School of Continuing Studies, scattered among three locations, wanted to pull together all of its off-campus educational programs. It tentatively chose a dark, windowless warehouse space at 650 Massachusetts Avenue, NW, near Mt. Vernon Square, that formerly housed a video production studio in its basement. The site was appealing for its location central to Metro, bus transportation, and the downtown business community.

But it took the creativity of **STUDIOS Architecture** and principal **Brian Pilot, AIA, LEED AP,** to bring it to light—literally. Under his design, three floors of concrete were cut away between widely-spaced structural columns to create a four-story atrium. Next, several large sections of the building's front wall were removed and replaced with a four-foot-deep, curtain-wall bay window. Way, way down went the light, by day, until it reached balcony entrances to classrooms situated two levels under the sidewalk.

By night, the atrium's LED lights spill out onto the street, allowing passers-by to peer through windows at the student activity, drop in and pick up information on curricula and classes offered, and, if something interests them, climb the symbolic atrium stairways to higher learning.

The center serves nearly 4,000 students, offering undergraduate and graduate degrees, and certificates in dozens of fields. It includes more than 30 classrooms, a café, lounge areas, study nooks, a large auditorium, and much more.

The Georgetown University School of Continuing Studies was previously featured in the Spring 2014 issue of *ARCHITECTUREDC*.

Award for Excellence in Interior Architecture/ Presidential Citation for Design and Wellbeing

Healey Family Student Center, Georgetown University

Washington, DC

ikon.5 architects

Lighting Designers: MCLA Architectural Lighting Design
Landscape Architects: Oehme, van Sweden | OvS
Structural Engineers: Silman
MEP Engineers: JVP Engineers
Civil Engineers: Dewberry
Audiovisual Consultants: Technology Design Resources
Sustainability Consultants: Sustainable Building Partners
Signage Consultants: Cannon Design
Kitchen Consultants: Ricca Newmark Design
Furniture Consultants: CHL Business Interiors
General Contractor: Whiting-Turner Contracting Company

Sometimes a beacon depends not so much on direct light but on reflected light.

The focal point of Georgetown University's new Healey Family Student Center, in the New South residence hall on the main campus, is a light-bathed "living wall," which lines an 8,650-square-foot great room. Born of a skylight 10 by 200 feet long, the wall is composed of alternating panels of ivy and canted, granite-clad columns punctuated by openings that recall megalithic entrances to ancient Egyptian temples. Sitting next to the leaf-covered walls, absorbing wisdom from modern-day electronic screens, is the next best thing to studying outdoors under a tree.

The renovation of the former dining hall was designed by **ikon.5 architects,** based in New Jersey, to incorporate important symbols of the school's roots and identity. In the Georgetown tradition, students in the freshman residence hall, in joining the Georgetown University culture, become Hoya Saxas. The term's literal if enigmatic meaning, "what (or such) rocks," can be roughly translated from Greek and Latin, respectively, as "living stones" (i.e., students), according to **Joseph G. Tattoni, FAIA,** a principal at ikon.5. An important part of the school's physical heritage, the extensive use of granite can ground incoming students in their new community identity. Granite reappears as the great room's other focal point, a gigantic cloven rock that hosts crackling fires.

The Georgetown Healey Family Student Center was previously featured in the Fall 2015 issue of *ARCHITECTUREDC*.



Great room of the Healey Family Student Center. Photo © Michael Moran/OTTO



Fireplace at the center of the great room. Photo © Michael Moran/OTTO



Exterior terrace. Photo © Michael Moran/OTTO

Merit Award in Architecture

St. Ignatius Chapel, Calcagnini Contemplative Center Georgetown University

Bluemont, Virginia

Dynerman Architects

Structural Engineers: McMullan & Associates
MEP Engineers: Comfort Design
General Contractors: Howard Shockey & Sons; Walnutdale Building Company

A single beacon of light can be, in fact, a collection of many smaller beacons, like a sky full of stars.

St. Ignatius Chapel, on the campus of Georgetown's Calcagnini Contemplative Center some 70 miles from DC, is located in rural Clarke County, Virginia. While Georgetown University was founded as a Jesuit school in 1789, its current mission is to promote "intellectual, ethical, and spiritual understanding" among people of "different faiths, cultures, and beliefs."

The chapel architecture aligns with this mission in its avoidance of religious imagery and its simple design. Instead of iconic shapes, slits of light are captured in narrow, rectangular slabs of glass evoking random stars in the sky. Their light and shape are repeated and reinforced in vertically and horizontally oriented window panes, and in hanging pendant lights that resemble glowing candles. In this way, retreat-goers of all faiths and philosophies are left to sit on Asian-style wood chairs, with their feet resting on a floor of simple, poured, richly-stained concrete, and focus undistracted on the celestial and pastoral views indoors, outdoors, and beyond. "I'm interested in making spaces where human interactions are ennobled," explained Georgetown alumnus **Alan Dynerman, FAIA,** principal of **Dynerman Architects** and architect of the project.



Interior of the chapel.

Photo © Alan Karchmer Architectural Photographer

The secular bell that calls seekers to meditation is mounted against the open sky in a rectangular cutout from the stucco end wall, above the chapel roof. A product of economy, conservation, and history, it was purchased on eBay.

The Calcagnini Contemplative Center was previously featured in the Spring 2015 issue of *ARCHITECTUREDC*.



Dusk view of the St. Ignatius Chapel.

Photo © Alan Karchmer Architectural Photographer



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Congratulations to **ikon.5 architects** for their inspiring vision to create a new living room for students at the **Georgetown University Healy Family Student Center.**



WT Whiting-Turner
www.whiting-turner.com



Georgetown University
Healey Family Student Center
Architect: ikon.5 architects
Image Credit: Brad Feinknopf

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Meeting spaces within the Gulfstream Sales and Design Center.



Reception area.



Meeting space with mirror-lined dormer in background.



The Future is Now

Elegant Offices for Diverse Businesses

by Steven K. Dickens, AIA, LEED AP

Merit Award in Interior Architecture

Gulfstream Sales and Design Center

London, England

LSM

Lighting Consultants: Seider Lighting Design
Custom Wall Systems, Cabinetry, & Furniture: Unifor
General Contractor: The Interiors Group

There aren't very many places one can shop for a private jet, so there isn't much precedent for what such a sales center would be like. Washington's LSM, in its design for Gulfstream's London (U.K.) Sales and Design Center, assumed it should be a bespoke experience, and accordingly created a soothingly minimalist space in which every detail is as precise as the details of a private jet.

"This is where you go to *order an airplane*," juror Benjamin Noriega-Ortiz marveled, adding, "This project is really a reflection of the brand. There are just a few materials, very beautifully put together. The architecture is background, yet the space feels like it's *wallpapered with money*."

Of course, there are no actual dollar bills—nor euros, yen, rubles, or yuan—on the walls. Instead there are quietly luxurious materials, such as super-clear glass in super-thin metal frames, the highest-grade Carrara marble (with the slightest grey veining), and wood plank flooring stained the perfect shade of grey-beige (and with the perfect amount of graining). Instead of base trim, the walls meet the floors with a thin recessed metal reveal—a detail that requires incredibly precise craftsmanship. High-tech equipment is invisibly integrated. A few samples of cabin finish and furnishing options—cutlery, china, upholstery, drapes, pillows, blankets, and so forth—are displayed like pieces of fine art, with the remainder hidden away in custom cabinetry.

"We saw a lot of projects that had a similar vocabulary," said Noriega-Ortiz. "But this one just exudes elegance."



Cabin Finish Resource Room.

Photos © Richard Bryant/Arcaidimages.com

Merit Award in Interior Architecture

Forest City Offices

Washington, DC

LSM

Acoustic and Audiovisual Consultants: Cerami & Associates
Lighting Consultants: Seider Lighting Design
General Contractor: Winmar Construction

The redevelopment of what was once the western portion of the Washington Navy Yard, known as "The Yards," is a marquee project of Cleveland, Ohio-based giant Forest City Enterprises. It is probably familiar to *ARCHITECTUREDC* readers as a recipient of a master planning award in the 2014 AIA | DC Chapter Awards Program. The development covers approximately 17 city blocks and, despite nonstop construction for the past several years, is still far from completion. It already has several residential and office buildings, more than a dozen restaurants, and the exceedingly successful and popular Yards Park along the Anacostia waterfront.

Where better to locate the offices for Forest City Washington than smack-dab in the middle of The Yards, in a building with glass walls affording stunning views of the river, the park, completed buildings, buildings under construction, and future building sites? Such a building, conveniently, existed: U.S. Navy Building 173, known as the "Lumber Shed." In Gensler's adaptive reuse of the building (see the Spring 2012 issue of *ARCHITECTUREDC*), the architects enclosed the pre-existing concrete frame in a highly transparent, taut glass curtain wall.

LSM was commissioned to design Forest City Washington's offices, which occupy the entire second floor of the building. The design celebrates the concrete frame and wood trusses, using them to organize the plan and leaving them exposed as earthy accents in an otherwise pristine, machined interior. The execution "is as much about what you don't see as what you do see," said juror John Mack, noting that HVAC, sprinklers, lighting, and tel-data systems are coordinated almost to the point of invisibility. This allows the views out—which are compelling in and of themselves, but are also the raison d'etre of the office—to be fully realized.

The entrance is through a double-height space overlooked by office areas. A *tour-de-force* steel-and-glass stair takes one up to the second floor reception area, aiming one's view to the west, across part of Yards Park to the magnificent, historic Beaux Arts-style pumping station, with Nationals Park stadium looming beyond. Within the space, views are open in almost all directions—towards the north through a glass-enclosed board room and beyond to a completed condominium building across the street; south through an open office area and the regional president's glassed-in office toward the Anacostia River; and east through a stylishly-furnished "pantry/gathering" area toward the Navy Yard. Some day the eastern and western views will include buildings that are part of The Yards master plan.

The spaces have a grand scale, thanks to the ceiling heights of the original building, which push up into monitors—pop-ups lined with clerestory windows—that let daylight stream in. LSM's plan emphasizes visual interconnections, using the grid of concrete columns to organize logical spatial separations. Furniture and some accent light fixtures provide sculptural interest and hints of color. In a different situation, the minimalism might be too austere, but here the hearty concrete and wood of the original building combine with chic new partitions, doors, and furnishings to create a serene balance.



Executive office of Forest City.



View from a conference room toward the pantry.

Photo © Prakash Patel



Photo © Prakash Patel



Exterior view of the Lumber Shed,
with Forest City's offices on the second floor.

Photo © Prakash Patel

Merit Award in Interior Architecture

Intelsat

McLean, Virginia

Gensler

Lighting Designers: SBLD Studio
Structural Engineers: Cardno Haynes Whaley
MEP Engineers: GHT Limited
Audiovisual Consultants: CMS
Construction Manager: CBRE
General Contractor: HITT Contracting Inc.

The global satellite company Intelsat likes to note that "NASA put a man on the moon—and the world watched it happen via Intelsat." The company manages approximately 50 orbiting satellites whose combined communications capability covers some 99% of the populated parts of the planet. This means managing a vast array of technical and operational tasks, as well as geopolitical considerations. Some of the work is relatively straightforward, such as selling use of the satellites' bandwidth to telecom companies, but a lot of it is esoteric, if scientifically impressive. Forward thinking and constant innovation are necessities.

For the company's new global headquarters on the 14th through 20th floors of a Tysons Corner office building, Gensler boiled the goals down to four: Amplify person to person interactions; enhance staff creativity, energy, and cohesion; showcase cutting-edge technology; and create a "wow" experience for visitors and staff.

The biggest design move advances all four goals. From a purely architectural perspective, the six-story stair, with slightly-separated treads cantilevering asymmetrically from a single steel stringer, certainly showcases cutting-edge technology and provides a "wow" experience. But of course it also provides cohesion to the large block of space, promotes interactions among staff and the "eureka!" moments that can result, and, in a literal way, displays the energy of the staff, shuttling up and down.

To counter the oceans of workstations one necessarily finds in large corporate offices, Gensler worked with Intelsat to locate at least one unique destination space on each floor. These not only break up the cubicles, but also provide reasons for staff from other floors to visit. Most are amenity spaces which are quasi-domestic in character: "the living room," "the library," and "the commons." The most dramatic is "the observation deck" on the 18th floor, with a glass wall overlooking the double-height Satellite Command Center. It's an obvious showcase of cutting-edge technology, and there's no denying the "wow" experience, nor its ability to promote staff interactions, plausibly promoting creativity, energy, and cohesion. Like the grand stair, the observation deck fulfills all four goals in a clear manner.

Stylistically, most of the interiors have the chic but no-nonsense character typical of high-end corporate offices nowadays, but brand-specific graphic elements such as maps of the world are integrated into the space. These, according to the architects, tell "the story of Intelsat." The most dramatic is the "Space Window," an array of video screens depicting the cosmos, the Earth, and Intelsat's satellites, which is located along the path from the visitor reception area to the Satellite Command Center. Elsewhere, specialty spaces break the box with furniture and lighting in diagonals, hexagons, pentagons, boomerang shapes, and starbursts. Primarily, these are focal elements that stand in relief to the otherwise clean, rectilinear spaces. Secondarily, they are reminiscent of spaces and elements one finds in Hollywood space-travel science fiction, which seems perfectly appropriate and a little fun.



Conference area at Intelsat. Photo © Michael Moran Photography, Inc.



The "Space Window." Photo © Michael Moran Photography, Inc.



Main staircase at Intelsat.

Photo © Michael Moran Photography, Inc.

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Street façade of La Casa.


Interior of a typical unit at La Casa.

Two for Two

A Pair of Multi-Family Projects Wins Both Washingtonian and Chapter Design Awards

by Ronald O'Rourke

Two of the eight winners of this year's Washingtonian Residential Design Awards were also selected for honors in the Chapter Awards program. The double winners—one a multi-family building, the other a mixed-use project with a large multi-family component—are both modernist designs that pay close attention to their urban contexts. The two projects differ, however, in scale, neighborhood density, client program, and resulting design solution.

Award for Excellence in Architecture/ Washingtonian Award of Excellence

La Casa Permanent Supportive Housing

Washington, DC

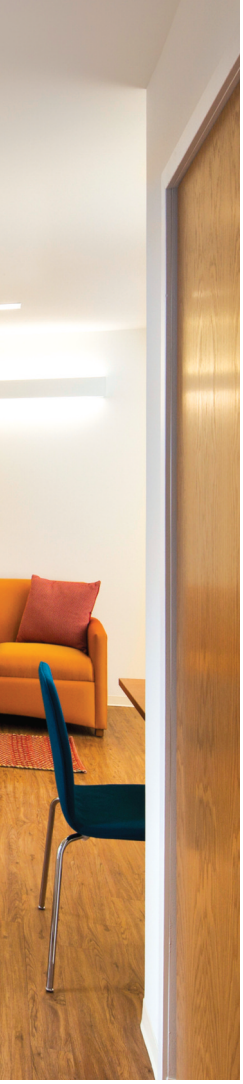
Studio Twenty Seven Architecture/Leo A Daly JV

Structural Engineers: Silman
MEP Engineers: Metropolitan Consulting Engineers
Civil Engineers: A. Morton Thomas LLC
General Contractor: Monarc Construction, Inc.

The new apartment building at 1444 Irving Street, NW, a half-block from the bustling 14th Street corridor in Washington's Columbia Heights area, is one of the city's smartest-looking residential structures. With a folded-plane glass wall enclosing its two-story lobby and a syncopated array of crisply detailed windows on its upper floors, it looks like a place that design-conscious urban professionals might want to make their home. And indeed, some of them have dropped by to inquire about rental rates, according to the building manager.

But this is no market-rate building. To the contrary, the seven-story, 29,000-square-foot project, called La Casa, is a permanent supportive housing building with 40 single-person efficiency units for homeless men.

"La Casa is the first new-construction permanent supportive housing project for the District's Department of Human Services,"





View of La Casa lobby from the adjacent courtyard.

Photos © Anice Hoachlander/Hoachlander Davis Photography

said **Studio Twenty Seven Architecture,** which designed the project in conjunction with joint venture partner **LEO A DALY,** an architecture, engineering, planning, interior design, and program management firm. "The District operates a variety of housing types and models to accommodate the homeless, most of which focus on temporary, nightly shelter. La Casa is the first to construct new private dwelling units, with full living spaces, kitchens and baths for the chronically homeless."

City officials, Studio Twenty Seven said, "wanted to redefine a homeless care paradigm that typically produces antiseptic institutional facilities." Accordingly, the design challenge "was to create 'home' rather than institution," added **James Spearman, AIA, LEED-AP,** a project manager and senior designer at Studio Twenty Seven. "It was repeatedly stressed that the city wanted a building that defies the homeless shelter archetype." The glass-clad lobby and the sleekly finished upper-floor façades go a long way toward achieving that, as does the design of the units themselves, which was inspired by more costly studio loft apartments and includes features such as floor-to-ceiling operable windows, exposed concrete and bamboo flooring, and composite countertops by Alkemi that incorporate post-industrial aluminum waste.

Another design challenge was to fit the building into its surrounding context. Supporting that goal, "the building's seven stories help make the transition from the nine-story buildings that face 14th Street to the lower four- and five-story buildings of Irving Street," Studio Twenty Seven said. "The solid-void pattern of the façade emulates the adjacent multifamily residential buildings to achieve a contextual scale, and the window pattern refines this texture while providing equal amounts of glazing for each unit."

The two-story lobby "is recognizable from a distance during the day and glows at night as a lantern of warmth on the busy street," Spearman added. "The folded side and front are a two-story element that are playful but appropriately scaled to the two-story shoulder height of storefronts and building entrances along both sides of the street. The folds also set up a dynamic relationship between the La Casa entry lobby and the adjacent apartment building's entry court. The entry court gets a playful two-story layered backdrop element, while La Casa's entry gets a beautiful garden."

"People are often surprised that one of the current criteria for living at La Casa is that a prospective resident must have been homeless for over 200 months," Spearman said—a period that equates to more than 16 years. A key message of the project, he added, "is that it is appropriate to apply the same level of care to the design of housing for formerly homeless people as it is for any other kind of project."

La Casa was covered as an on-the-boards project in the Summer 2012 issue of *ARCHITECTUREDC*.



City Market at O, with new residential building at left and renovated market at right.

Photo © Maxwell MacKenzie Architectural Photographer

Merit Award in Architecture/ Washingtonian Award/Presidential Citation for Urban Catalyst

CityMarket at O

Washington, DC

Shalom Baranes Associates

Interior Designers: Cecconi Simone
Structural Engineers: Tadjer-Cohen-Edelson Associates
MEP Engineers: Girard Engineering
Sustainability Consultants: NORESCO
General Contractor: Clark Construction Group, LLC

City Market at O is a multi-building, mixed-use project two blocks north of the Washington Convention Center, in the city's historic Shaw neighborhood. Bounded by O, P, 7th, and 9th Streets, NW, the two-block development has 500 apartments (including 90 designated as affordable units for seniors), 87,000 square feet of retail space, a 115,000-square-foot hotel, and 500 parking spaces. **Shalom Baranes Associates** did the master plan for the project and is the designer of all but one of the development's new buildings, the exception being the hotel.

A key design challenge was to ensure that the project's new buildings would relate well to the surviving shell of the historic O Street Market building at the site's southeast corner. The solution, said **Robert Sponseller, AIA,** design principal for the firm and the project, was to avoid incorporating strong vertical features into the new buildings—an approach that would overwhelm the vertical features of the market building. Instead, the adjoining new buildings were designed with contrasting horizontal elements that would allow the market building to continue to stand proud. The effect is heightened by the use of glass volumes that contrast with the market building's brick mass.

The design "embraces the historic market building in a unique way," the firm said. "Instead of replicating its forms and architectural styles, the approach taken was one of respect, scale and juxtaposition. The massing of the buildings around the market in the east courtyard engages the historic building in a geometric dialogue by placing rectangular and square forms alongside its triangular forms." If that dialogue has an exclamation point, it's the spectacularly cantilevered room that projects fully out from the project's residential tower in the direction of the market building—a gravity-defying design flourish that one might expect to see in a city full of cutting-edge architecture like Copenhagen. It is, perhaps, the neighborhood's ultimate room with a view.

A second design challenge was to prevent the project from overwhelming the smaller-scale buildings in the surrounding neighborhood. To achieve that, each building in the complex was given a unique architectural identity and texture, and their apparent scale was broken down with changes in shape and material. As a result, Sponseller said, the project incorporates a total of five distinct "skins."

The project met with the approval of the District's Historic Preservation Review Board—a testament, Sponseller said, to the evolving thinking on the HPRB, which years ago might have resisted the idea that a contrasting modernist design could be sympathetic to a historic structure. Renters, too, have responded well to the project—the residential portion, he said, has one of the most successful lease-up and retention rates of any apartment development in the city.





Residential tower at City Market at O.

Photo © Maxwell MacKenzie Architectural Photographer

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A Little Goes a Long Way

Small Urban Houses Catch the Jurors' Eyes

by Ronald O'Rourke



The kitchen of Mi Casita, looking toward the living room.

In selecting four urban houses for honors in this year's Washingtonian and Chapter design awards, the juries appeared to agree that small is good. The projects include the interior renovation of a row house, the restoration of a historic house, the conversion of an alley building into a live/work residence, and a compact new house. They form a diverse group of residential projects, but they do have one common trait—they are decidedly not big. Welcome to the un-McMansions.

Award for Excellence in Interior Architecture

Mi Casita

Washington, DC

KUBE Architecture

Structural Engineers: JZ Structural Consulting, Inc.
Metal Fabricator: Metal Specialties
General Contractor: Metrix Construction LLC

For some projects, a few deft design moves can go a long way. The two-story row house known as Mi Casita—Spanish for "My Little House" or "My Cottage"—is located near Lincoln Park in Washington's Capitol Hill neighborhood. The owner, who grew up in Puerto Rico, asked KUBE Architecture to design an interior renovation that would be reminiscent of her island home.



View from the living room toward the kitchen.



Wooden screen, or ***mampara***, with staircase behind it.

Photos © Paul Burk

Richard Loosle, a principal at KUBE, responded with a scheme that removed interior walls, installed generous rear windows to bring in light, and inserted a package of new interior design elements with clean lines and bright colors. The result is a light and open residence with Puerto Rican references.

"The colors used are traditional to Puerto Rico, and the composition acts as a three-dimensional collage within the house," the firm said. "The east wall is lined with large sculptural storage elements painted orange and yellow. Other elements are neutral black to contrast the rich colors." The west wall is lined with art from the owner's collection of works by local and island artists.

To further increase natural light, a skylight over the stairway was enlarged, and the stair was built with open risers. The wooden screen, or mampara, in front of the stair is made from whitewashed poplar and framed in blackened steel. The poplar appears again in the bannister of a small balcony that overlooks a lofted space at the rear of the house.

White porcelain-tile flooring and light colors on the walls and ceiling turn the lower level into a white box that bounces light around and acts as a backdrop for the newly inserted design elements. In addition to its suggestions of Puerto Rico, the overall composition, with its black linear elements and colored volumes against a white background, brings to mind the rectilinear paintings of Piet Mondrian, which were inspired in part by the geometries and energy of urban life.

The project is an example of how a well-designed interior needn't cost a fortune. "Materials don't have to be expensive to make a house feel open and modern," Loosle said. "The red and yellow cabinets, which were designed by KUBE, are simply painted MDF [medium-density fiberboard] and were made by the contractor. The contractor also fashioned the stairs and stair screen, and the kitchen is from IKEA."

"We had a great working relationship with both contractor and client," Loosle said. "The client knew what she wanted and trusted us to execute the project—she made decisions quickly when presented with options. And the contractor was willing to try new things she hadn't done before."



1347 Maple View Place, SE, following restoration.

Photo © A.F. Wright Photography

Merit Award in Historic Resources

1347 Maple View Place, SE

Washington, DC

Jonathan Kuhn Architect

Structural Engineers: Silman
General Contractor: Thomas Archer Contracting

For other projects, a little respect for the past—and some loving restoration work—can go a long way. Not far from the Frederick Douglass National Historic Site, in the Anacostia Historic District, is 1347 Maple View Place, SE. The two-story, Queen Anne-style house was originally built between 1887 and 1894, but by 2013 was in dire need of help. Among other problems, its back wall was entirely missing, exposing the interior to the weather, and several of its interior load-bearing walls had been removed.



The restored house. Photo © A.F. Wright Photography



The house before restoration. Photo by the L'Enfant Trust



Close-up of the restored front façade. Photo © A.F. Wright Photography

The L'Enfant Trust purchased the house as the initial acquisition under its new Historic Properties Redevelopment Program. With financial support from the trust and in-kind contributions from some of the involved building suppliers, the house was restored under the guidance of **Jonathan Kuhn Architect.**

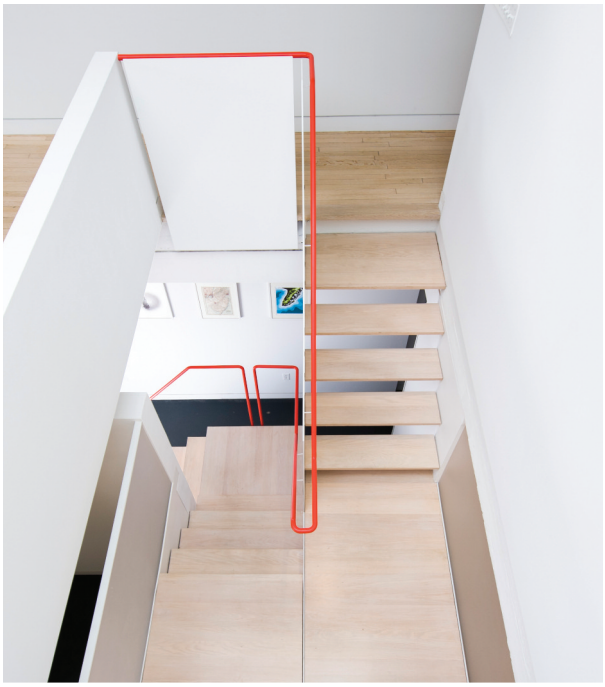
The project began with work to stabilize the structure, which was on the brink of collapse. Firm principal **Jonathan Kuhn, AIA, LEED AP,** then carefully documented the house's surviving architectural details, including its reeded drop siding and decorative window dressings. The project then added a new back section, restored the interior with new systems and modern amenities, and salvaged the house's original materials where possible, including siding, flooring, framing, and the one remaining original window. Composite shake roofing was used to replicate original cedar shakes that were found under a standing-seam metal roof.

Given the home's very poor starting condition, "the challenges were endless," Kuhn said. "The overall question was: How do you restore the home to meet the demands for living in Washington, DC, in 2015, yet maintain the historic relevance?"

As one example, he said, "to keep the original wood siding in place, we had to figure out how to weatherize the house from the inside. The new moisture and air barrier had to be applied from the interior in combination with an insulation baffle to allow the siding to breath and essentially act as a rain screen. Other challenges included incorporating a powder room in a relatively small footprint without taking away from the functionality of the space, and installing new windows that met both energy codes and historic preservation requirements."

Following the restoration, the trust put the three-bedroom, 1½-bath house on the market with an asking price of $365,000. Eight offers were received, and the house was sold for $390,000 to a young couple who were first-time buyers in the District.

"What I enjoyed most about this project," Kuhn said, "has to do with the community. To restore this home to its former glory and allow it to once again be part of the urban fabric and revitalization of Anacostia is quite an accomplishment. It's a reminder of the history and unique character of the neighborhood."



Staircase in the shop/house at Naylor Court. Photo © Pepper Watkins



View of the restored building from the alley. Photo © Pepper Watkins





Living room. Photo © Pepper Watkins

Washingtonian Award

Shop/House at Naylor Court

Washington, DC

E/L Studio

For still other projects, a little imagination—and the design skill to implement it—can go a long way. In the 19th century, the plain, two-story brick building at 1319 Naylor Court, NW—an alley in Washington's Shaw neighborhood—was used as a horse stable. In more recent years, it had become an empty shell. Now, as a result of an adaptive reuse project, it has been transformed into a combined workspace and residence for **E/L Studio,** an architecture and design collaboration of **Elizabeth Emerson, AIA,** and **Mark Lawrence, AIA,** with offices in New York and Washington.

As renovated, the new workspace on the first floor has a folding glass wall entrance that spans the width of the building's old carriage opening. A similarly large sliding-glass door is at the rear. The arrangement "enables the interior to open completely to the street and expands the space from alley to garden in warm months for events," Lawrence said. White walls, ceilings, and furniture, combined with a neutral-colored floor and a long, blond-wood work table, create a simplified, well-illuminated workspace.

The one-bedroom residence on the second floor is similarly characterized by mostly light-colored walls and spare detailing. The use of blond wood introduced in the long table in the studio is carried up through the building by the treads of the open-riser stairway and the flooring on the second level.

"A narrow volume containing stairs and storage frames the interior, creating a buffer to the residence," Lawrence said in explaining the design. "A floating volume on the second level contains [the residence's] baths and kitchen. Structural reinforcement in the ceiling is accentuated with a series of coves, which define the public area. A skylight above the stairs brings light to both levels by means of a translucent box." Although the



Ground-floor studio.

Photo © Pepper Watkins

building now serves a new purpose, he added, "much of the historic character of the stable is preserved and highlighted, including exposed heavy timber structure, masonry, and horse tether rings" attached to walls.

Living over the shop is an old arrangement that never entirely went away, and which may once again become more prominent as a strategy for avoiding long commutes and enjoying Washington's revived urban life. The city's many alleys, meanwhile, contain a rich collection of carriage houses and other structures. Indeed, considered collectively, Washington's alleys and their buildings can be viewed as a kind of city within the city. Projects like E/L Studio's Shop/House can help turn parts of that slightly-hidden city into nodes of mixed-use urban activity. Something like that, in fact, is happening only one block away from Naylor Court, in Blagden Alley.

Washingtonian Award of Excellence

Minim House

Washington, DC

Foundry Architects

Structural Engineers: Skarda & Associates
General Contractor: Element Design + Build and Brian Levy

And finally, sometimes a very limited amount of well-designed space can go a long way. The Minim House, designed by **Foundry Architects,** has only 210 square feet, but is designed to make every square inch count. As discussed in the Winter 2013 issue of *ARCHITECTUREDC*, the project is a local expression of the nationwide Tiny House movement that is exploring the design possibilities of very small detached homes.

Built on a heavy-duty trailer bed so that it can be easily transported, the 11-foot-by-22-foot house was designed to be a comfortable home for two people. Space-saving design strategies include a compact galley-style kitchen, a bathroom whose standing space doubles as the shower space, and a rollaway bed that slides under the office platform. Light-colored walls, ample windows that provide views to the outside, and furniture with simple lines all help to maximize the house's sense of spaciousness. On the outside, the house presents a neat and cleanly-detailed look—a contrast to many other tiny houses, which often feature quaint or rustic-looking exteriors.

"The Minim home is largely able to function off the grid and has systems that are designed to conserve resources," said **Will Couch, AIA, LEED AP,** a principal of Foundry Architects. A rooftop solar array powers most of the house's equipment, including, on sunny days, its through-wall air-conditioning unit. Rainwater collected from concealed gutters is stored in a 40-gallon tank located under the custom sofa. A filtration system makes it potable, providing water for drinking, cooking, and showering. A propane tank mounted on the outside provides gas for the house's cooktop, tankless water heater, and marine heating stove.

Along with micro-unit apartment buildings (such as those covered in the Summer 2015 issue of *ARCHITECTUREDC*), tiny houses represent a strategy for achieving higher residential densities in urban settings where desired. Tiny houses are particularly suitable for small plots of land that would otherwise go unused or underused, and can be easily moved to new locations to respond to their owners' changing circumstances. So don't be too surprised if one shows up soon near you.

Little by little, each in their own way, small urban residential projects like the four award winners reviewed here are helping to improve life for city inhabitants. Over time, a little can go a long way.







Views of the Minim House.

Photos © Paul Burk Photography



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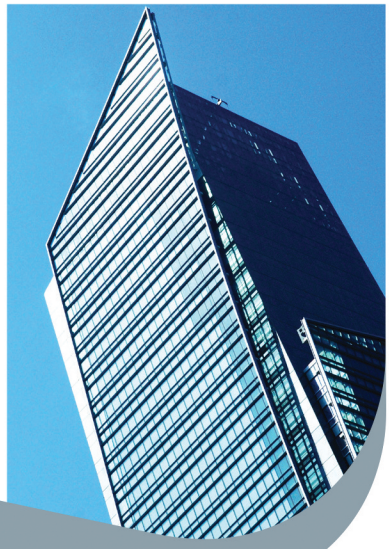
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En Plein Air

Houses with Breathing Room

by Denise Liebowitz

Badger Hill Farm.

Photo © Gordon Beall

Despite periodic announcements of the death of the suburbs, the rural population drain, and the stampede of millennials to revitalized city centers, the leafy, roomy communities outside the hectic urban core have enduring appeal for plenty of Americans. And some homeowners are making their way even further out to mountain retreats, bucolic farms, and isolated coastlines to find at least temporary respite from overscheduled workaday lives. The American city may be having its moment, but architects and their clients are bringing imaginative design, environmental sensitivity, cutting-edge materials and construction methods, and meticulous historic preservation to a vast array of homes beyond the bustle. This year's jury found some extraordinary ones.

Three of this year's winners are in a certain sense farmhouses, each reimagined with fresh, distinctive design that accommodates 21st-century family life. Two of these houses recall iconic rural architectural forms; the third is a dramatically contemporary interpretation of life on the farm. But in their sweeping pastoral settings, their robust connection to the land, and their rootedness in the rural landscape, all three houses continue the legacy of America's agricultural past.

Washingtonian Award

Badger Hill Farm

Marshall, Virginia

Neumann Lewis Buchanan Architects

Interior Designers: Laura Chester Interiors
Landscape Architects: Graham Landscape Architecture
Structural Engineers: Structural Concepts, Inc.
General Contractor: Potomac Valley Builders



Entry hall of Badger Hill Farm.

Photo © Gordon Beall

A modest 1950s cottage on a 140-acre farm in Virginia's majestic horse country was the starting point of a project that plays to the strengths of **Neumann Lewis Buchanan Architects,** a firm best known for its thoughtful design rooted in the past. The project skillfully creates a new, classic Virginia farmhouse around the older building, but it is the new brick structure that appears to be the historic original and the existing cottage the later addition.

A two-story, traditional brick block with formal portico became the new front and main volume of the house and a white clapboard kitchen wing was added along the west façade. While the renovation more than doubled the size of the house to over 5,000 square feet, all the constituent pieces appear to have been standing comfortably together for generations.

On the exterior, the Doric-columned entry, French doors, double-hung windows, hinged shutters, and Flemish bond brick are all assembled with reassuring symmetry. A new access road, a complex drainage system, and a covered walkway to a garage and 850-square-foot guest suite were all part of the extensive project.

On the interior, the entry and primary rooms are built on a traditional center-hall plan. The new stairway, cut into the fabric of the old cottage, occupies the center of the new plan and a skylight bathes the interior in natural light. On the ground floor, the new construction contains the family room, library, kitchen, dining and sun rooms, while the original structure houses space for more mundane activities—laundry, pantry, and mudroom. Meticulous millwork was rescaled based on examples at the University of Virginia, reflecting the owners' admiration of Thomas Jefferson's architectural design, and reclaimed-wood floors from a North Carolina tobacco farm testify to their commitment to sustainability.



Living area.

Photo © Gordon Beall

Jurors admired the authenticity of the final composition as well as the balanced detailing on both the interior and exterior.



Living and dining areas of Fletcher's Mill.

Photo © Tom Arban



View of Fletcher's Mill from the southwest.

Photo © Tom Arban







View of the west terrace with the living area visible through the glass wall.

Photo © Tom Arban

Washingtonian Award

Fletcher's Mill

Sperryville, Virginia

Richard Williams Architects

Landscape Architect: Gregg Bleam Landscape Architect
Structural Engineers: Silman
General Contractor: Abrahamse & Company Builders

"These were such dream clients," recalled **Richard Williams, FAIA.** "When they first showed me the site they were so thrilled with this rural, unspoiled property that would become their full-time residence." Set on 60 acres in the classic Virginia Piedmont, the main house and guesthouse are perched on a knoll looking out to views of gentle meadows, the Thornton River, and the Blue Ridge Mountains. Williams describes the painstaking process and 3-D computer modeling his design team used to ensure optimal views that included vistas of the specific peaks his clients cherished. The principal living spaces arrayed along the long axis and the main circulation spine linking them all together offer drop-dead views.

"This modern, somewhat abstract villa is actually a farmhouse, and we wanted to root it to its ancient, working agrarian landscape," said the architect. By skewing slightly off parallel to the contour of the knoll, the two-story main house turns into the slope, permitting each living level to connect directly to the ground. "The siting feels inevitable, not sticking out of the meadow, but more like the house is an extension of the copse of woods on the knoll."

A guest house is located about 60 feet from the main house, and the two stand-alone structures form a compound on the plateau that is bordered by woods and an entry drive. From the meadow approach, the minimalist form appears to be all rectilinear lines and terraces, anchored by a tall imposing chimney. The neutral palette of exterior materials—whitewashed brick, Western Red cedar, copper, bluestone, and blackened steel windows—all contribute to the sense of rootedness.

Inside, the upper level of the main house contains a master suite, library, living/dining space, kitchen, mud-room, and a screened porch, while the lower level houses two more bedrooms and study for a total of just under 5,000 square feet. The 850-square-foot, one-bedroom guesthouse includes a kitchen and living areas.

More bluestone and white oak flooring as well meticulous Douglas fir millwork and cabinetry give a sense of serene cohesion inside, and two-foot-thick walls concealing abundant storage contribute to the sense of heft and solidity of the structure. Thirteen-foot beamed ceilings help balance the 18-by-36-foot living/dining area where the owners entertain large gatherings.

The jury admired in particular the clean lines of the house and the limited palette of materials.



Land façade of the West River House.

River





façade.

Photos © Maxwell MacKenzie Architectural Photographer

Merit Award in Architecture

West River House

Harwood, Maryland

Jones & Boer Architects

Interior Designers: Amy Zantzinger Interior Design
Structural Engineers: Ehlert Bryan Consulting Structural Engineers
General Contractor: Mauck Zantzinger and Associates

"When it's this simple everything has to be perfect," explained **Wouter Boer** of **Jones & Boer Architects.** For the architect, this was a special project because his firm works regularly with the clients—the husband is a contractor in town and the wife is an interior designer. "We understand each other's taste." Their taste favors understated traditional design with a slight contemporary edge. He is an avid sailor who grew up on a farm, so this 68-acre agrarian setting on the West River that feeds into the Chesapeake Bay was the ideal setting for a weekend retreat.

The house is situated as close to the water as possible and the one-room-deep plan maximizes exposure on both the water and land elevations. The placement of windows and doors on the façade that opens to the fields reflects the true arrangement of the rooms on the interior and hints at a utilitarian farm building. On the water side, the symmetry of the long porch, columns, and second-floor windows presents a more formal face. From both sides, the restrained, elongated building appears to have occupied this property for generations.

The traditional, thick wood clapboard, which, Boer explained, is difficult to obtain in this age of inexpensive synthetic cladding, throws an appealing shadow and gives depth to the exterior. The owners and architect spent considerable time mulling the relationship and proportions of door and window openings and using trim sparingly. On the water approach, huge folding doors open a whopping 19 feet wide and permit breezes from the river to cool the interior. "When the design relies on proportion without a great deal of articulation it becomes a more abstract composition," said Boer.

The atmosphere of spare simplicity continues into the light-filled interior. The living/dining area, kitchen, study/guest bedroom on the ground level all open to the water approach on the ground level, while upstairs three bedrooms, each with a bath, are similarly aligned. The architect described the interior materials and finishes as giving the house a "Shaker feel edging toward modernity." Extra-wide planking of white oak extends throughout the house except in the mudroom where reclaimed brick is the sensible solution.

The excellent cross-ventilation in nearly every room and the shady porch with a deep overhang combined with geothermal heating and cooling all make the house extremely energy-efficient.

As a final flourish, the contractor-owner rescued a modest out-building dating from the 1750s from a neighboring farm, moved it to his property, removed ugly later additions, and refurbished the neglected structure as a charming guest cottage. The new house and small pool building and the 18th-century guest cottage create an ensemble that appears calmly harmonious.



View through one of the glass links between the main pavilions of the house.

On the windswept coast of Massachusetts, the traditional architectural form of American seafaring communities was reinterpreted with contemporary freshness and construction methods and materials that can stand up to the elements.

Washingtonian Award

Windward/Leeward House

Truro, Massachusetts

Jones & Boer Architects

Structural Engineers: Ehlert Bryan Consulting Structural Engineers

General Contractor: Cape Associates, Inc.



Library.



Dining area and kitchen.

The clients wanted to replace the weather-beaten 1940s cottage in Cape Cod, Massachusetts, where they had been summering with their family for years. Located in the pristine and highly protected Cape Cod National Seashore, the building site is on a sandy bluff 150 feet above the Atlantic shoreline, not far from where the Mayflower first landed. The ocean-facing side of the house bears the brunt of fierce winter storms, while the calm inland side looks out to untouched lowlands filled with brush that sweep to the horizon without interruption. The challenge for **Jones & Boer Architects** was to take advantage of both the distinctive leeward and windward faces of the site, design a structure that could stand up to the rugged New England weather, and do it within the strict constraints of the National Seashore Commission regulations limiting height and footprint.

The solution is a structure that recalls the iconic form of a New England fisherman's cottage. The height of the house is capped at 20 feet by National Seashore guidelines—a requirement the architects say would have made a single structure appear squat. They designed instead three simple, shingled buildings connected by two modern floor-to-ceiling-glass links. The front-facing gable structure is flanked by two saltbox forms and the glassy connectors pull natural light into the center of the house and open views to the ocean and landscape. On the windward elevation, double-hung windows are carefully placed to frame water vistas but small enough to minimize exposure to wind-driven sand. On the leeward, southwest elevation where the elements are more benign, large expanses of glass open to the lowlands and show-stopping sunsets.

Exterior materials, notably the unpainted shingles, were selected for their ability to withstand weathering. Windows can be covered with removable hurricane screens when the weather threatens, and the glass connectors are set back into the building links for further protection from the wind and elements.

On the interior, the new home offers plenty of bedrooms for visiting children and grandchildren, open living areas, and the sanctuary of a quiet library. Simple, clean finishes, hardwood floors, and the play between vernacular and contemporary design result in an airy, modern update to a traditional Cape Cod style. "It just wasn't too precious," concluded one of the jurors.

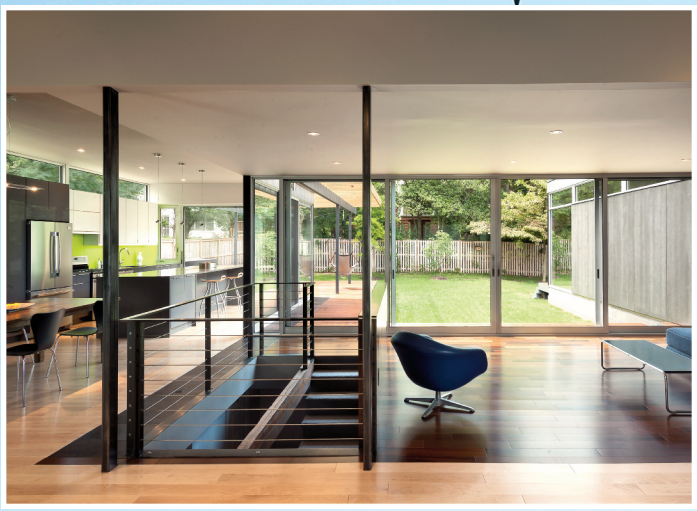
The Windward/Leeward House.

Photos © Peter Vanderwarker





View from the living area toward the kitchen.



View through the living area toward the rear yard.

Three of this year's winners, all extensive renovations of existing houses of varying quality, embrace a modern aesthetic with unabashed enthusiasm. Connecting the home to the surrounding nature, opening interiors to air, light, and views, and shaping spaces that enhance the busy lives of today's families are goals these three projects share.

Washingtonian Award

Casa Abierta

Chevy Chase, Maryland

KUBE Architecture

General Contractor: Housecraft LLC

You know it's time for a renovation when not one room of your house makes you happy, the space is too small for your growing family, and the backyard of the house is downright dreary. A young couple from Costa Rica needed space, light, and outdoor living but their suburban box was not delivering. **KUBE Architects'** creative take more than doubled the size of the original 1,200-square-foot house by adding a new wing to each end of the structure to create a private C-shaped rear courtyard. One wing contains an enlarged kitchen/dining space and the other a master bedroom suite. Expansive floor-to-ceiling windows and sliding glass doors open to the garden and deck and fill the interior with light and air.

The whole-house renovation removed room divisions and exposed interior concrete block walls and sloping rooflines. The architects reconfigured the entry foyer, removed a fireplace, and converted the former dining room into a family room. The ipe wood of the exterior deck extends into the interior flooring, creating the seamless indoor-outdoor spaces that the client wanted. The awards jury especially admired this connection of the interior to the exterior.

To keep the project within a strict budget, the architects selected economical materials and finishes such as Ikea cabinets and exposed concrete block walls. On the exterior, they carefully designed rooflines to accommodate standard gutters and downspouts rather than a more expensive custom installation. What they did not scrimp on was the generous use of glass for a house that is airy, light-filled, and totally functional for a young family.

Casa Abierta was previously featured in the Summer 2015 issue of *ARCHITECTUREDC*.



The Casa Abierta as seen from the rear yard.



Photos © Paul Burk Photography

Award for Excellence in Architecture

Rock Creek House

Washington, DC

NADAAA

Landscape Architects: Landworks Studio
Lighting Designers: Hinson Design Group
Structural Engineers: SGH
Mechanical Engineers: Allied Consulting Engineering
Audiovisual and Integration Consultants: Bethesda Systems
Millwork: CW Keller Associates
General Contractor: Abdo Development

On the street side, this traditional 1920s brick house retains a rather staid if handsome face, but round back a startling renovation lets loose. Now, on the south-facing rear, where the property dramatically drops to Rock Creek Park, large sweeps of glass embrace the gardens and connect the house to the unspoiled surrounding parkland.

"This was a difficult project," said Nader Tehrani, principal of **NADAAA,** a forward-leaning, Boston-based firm. The original two-story building included an attic and a garden-level mechanical basement, both of which were modified to double the size of the house and accommodate a growing family. The design called for the removal of the rear brick wall to replace it with glass supported by steel. What had been load-bearing structure is now a curtain wall. For the most part, the exterior north-south running walls remain intact. The renovation included lifting the roof to capture attic space for a true fourth story.

The interior space has been radically altered, now centered on a new stairway and two multi-story spaces. The first is a double-height entry that connects the ground level to the lower garden level where the new living room stretches to the glassy southern exposure. The second space, lit by a generous skylight, connects the entry to the former attic that now serves as the children's study and play loft. The new configuration breaks down the previously stratified bedroom, living, and work compartments and re-aligns them in a seamless flow.

In addition to the children's loft, the house includes additional study, office, archive, media, and play spaces reflecting the family's needs. At the ground level is the main office accommodating business visitors and small conferences, as well as a room equipped with sound insulation. On the garden level, another workspace for film editing connects to a fanciful outdoor steel canopy that opens to the garden and the parkland beyond. The uppermost level contains an open, flexible area with a large media screen that is used for study and entertainment. "The bedrooms are quite conservative but ample," said the architect. "The spaces are luxurious but not ostentatious."

Throughout the project, the millwork magic of NADAAA is on display. In both the main and secondary stairways, in cabinets, wall and ceiling cladding, storage units, even doorknobs and custom furniture, the firm's signature manipulation of wood—most often stacked plywood—is a *tour de force.* "I love old American butcher block," said Tehrani, "and I'm drawn to the idea of an antiquated technology applied to a modern material, such as plywood."

Tehrani's idea appealed to the jurors, as well. They reported they were "astonished with the care and details" of the project, especially its exploration of the possibilities of a singular, inexpensive material, in this case plywood. They also appreciated the spatial geometry of the house, the deftness of its window cantilevers, and its remembrance of the historic structure.



Corner view of the Rock Creek House.



Rear, park-facing façade of the house.

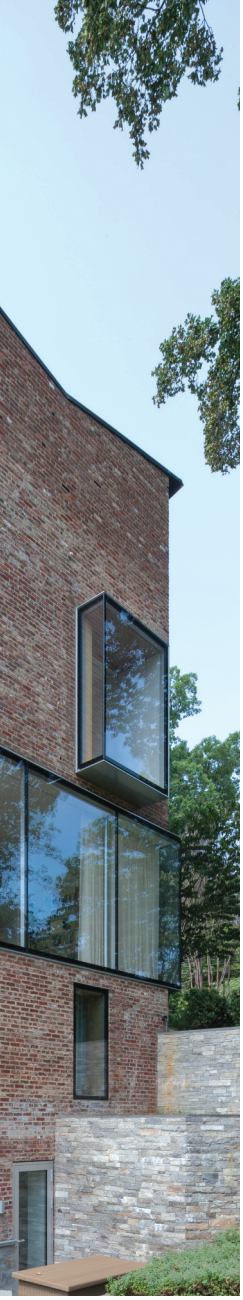


Photo © John Horner



View looking down the secondary staircase.

Photo © John Horner



View across the main staircase toward an area where the children do their homework.

Photo © John Horner



Photo © John Horner



Ground floor office.

Photo © John Horner



Living and dining areas of the Woods Residence, with the kitchen at right.

Photo © Alan Karchmer Architectural Photographer



Merit Award in Architecture

Woods Residence

Easton, Maryland

Shinberg.Levinas Architects

Landscape Architects: Oehme, van Sweden | OvS
General Contractor: Tim Saulsbury Construction

This formerly bedraggled one-story, mid-century house in Easton, Maryland, has emerged from its total makeover as an airy, contemporary home embracing its inviting gardens and landscape. Like many of its era, the old house was dark, compartmentalized, and totally unconnected to its natural surroundings. Through the removal of interior partitions, creation of a large living/dining/ kitchen space at the core of the house, and replacement of much of the brick exterior walls with generous stretches of glassy doors and windows, the new house now welcomes like a resort.

The central gathering area is high, white, and bright. The ceiling, reinforced with steel tensors, has been lifted to the rafters, dramatically increasing the volume of the space. On the floor, large Italian ceramic slabs extend throughout the house, and the same material faces the two fireplaces in the central living area and extends up the walls in the bathrooms. A sleek, custom kitchen boasts a 19-foot island with a Caesarstone counter. Overhead, a glass enclosure extends down from a large skylight, almost hood-like, to form a strong vertical element and to create, in the words of architect **Salo Levinas, Assoc. AIA,** "a shower of light" pulling daylight into the core of the house.

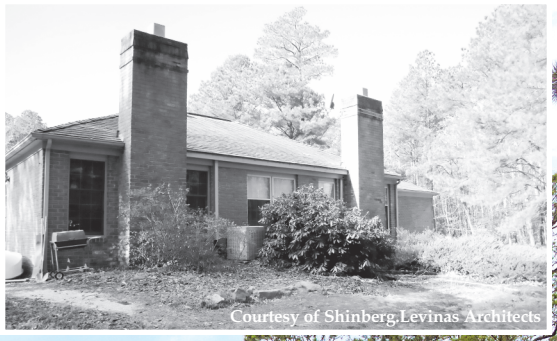
Only minimal square footage was added to the 3,000-square-foot house that contains four bedrooms, each with its own bath.

The interior seamlessly opens to the light gray wood decking and boardwalks that extend from two sides of the house. One side opens to a large outdoor dining area with an architect-designed pergola and custom mahogany table. The other side offers a walkway to an existing artificial pond that was enlarged and enhanced as part of the project, more gardens, and the surrounding forest. An undulating steel bench with curves juxtaposed against the angularity of the house and decks is another sculptural piece from **Shinberg.Levinas Architects.**

"The most important part of this house is its connection to the outside," said Levinas. He pointed out that the decks and walkways appear to "float" in the natural greenery of the garden, touching the house only at the door thresholds. "It's like an island in the woods," the architect explained.

"Best in class" concluded the jury, calling the project an "ambitious renovation of what most architects would consider a rather ordinary house." One said the design "opens the house up both literally and figuratively" and they appreciated in particular the engagement of the house with the outdoors, the deftly crafted canopy structure, and the restrained palette with bright spots of color.





Rear of the house before renovation.

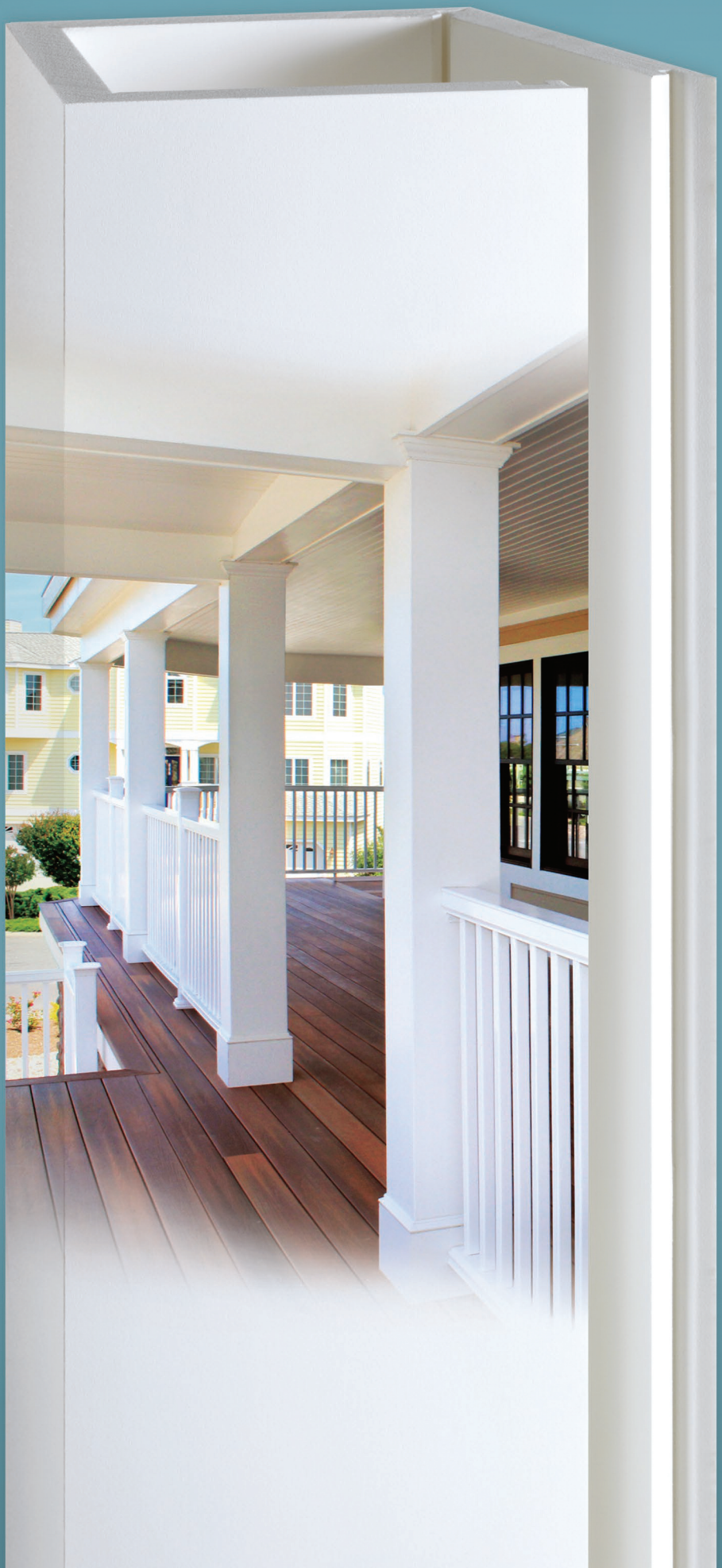
Rear deck with the main living and dining space visible within.

Photo © Alan Karchmer Architectural Photographer



View from the lake toward the main entrance to the house.

Photo © Alan Karchmer Architectural Photographer



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Thinking Big

Three Urban Design/Master Planning Projects Win Awards

by Steven K. Dickens, AIA, LEED AP



Rendering of the proposed "Eisenhower Village" at the Parks at Walter Reed.

Torti Gallas and Partners

Rebecca Barnes, FAIA, a juror for the Urban Design and Master Planning category in this year's AIA | DC Chapter Awards, commented that the jury found Gensler's winning plan for the Washington 2024 Olympics bid "ideally pragmatic." That description, in fact, sums up every successful master plan and provides a key to understanding modern-day urban design.

The central purpose of most master plans is to sell a vision of a future urban setting to a wide range of stakeholders. *Ideals* must be obvious—the surface appearance of the vision is critical—yet the master plan also must consider and resolve a vast array of practical issues such as transportation, parking, utility availability, needs of various potential users, environmental sustainability, and non-physical elements like funding sources and development phasing. Without thorough attention to such *pragmatics*, a master plan is just a fantasy.

Merit Award in Urban Design and Master Planning

Walter Reed

Washington, DC

Torti Gallas and Partners

Historical Consultants: EHT Traceries
Historic Landscape Consultants: Michael Vergason Landscape Architects
Landscape Architects: Oehme, van Sweden | OvS
Civil Engineers: Bowman Consulting
Traffic Engineers: Gorove/Slade
Energy Consultants: Johnson Controls
Sustainability Consultants: CHA Consulting; Greener by Design; Matrix Design; Urban Ingenuity



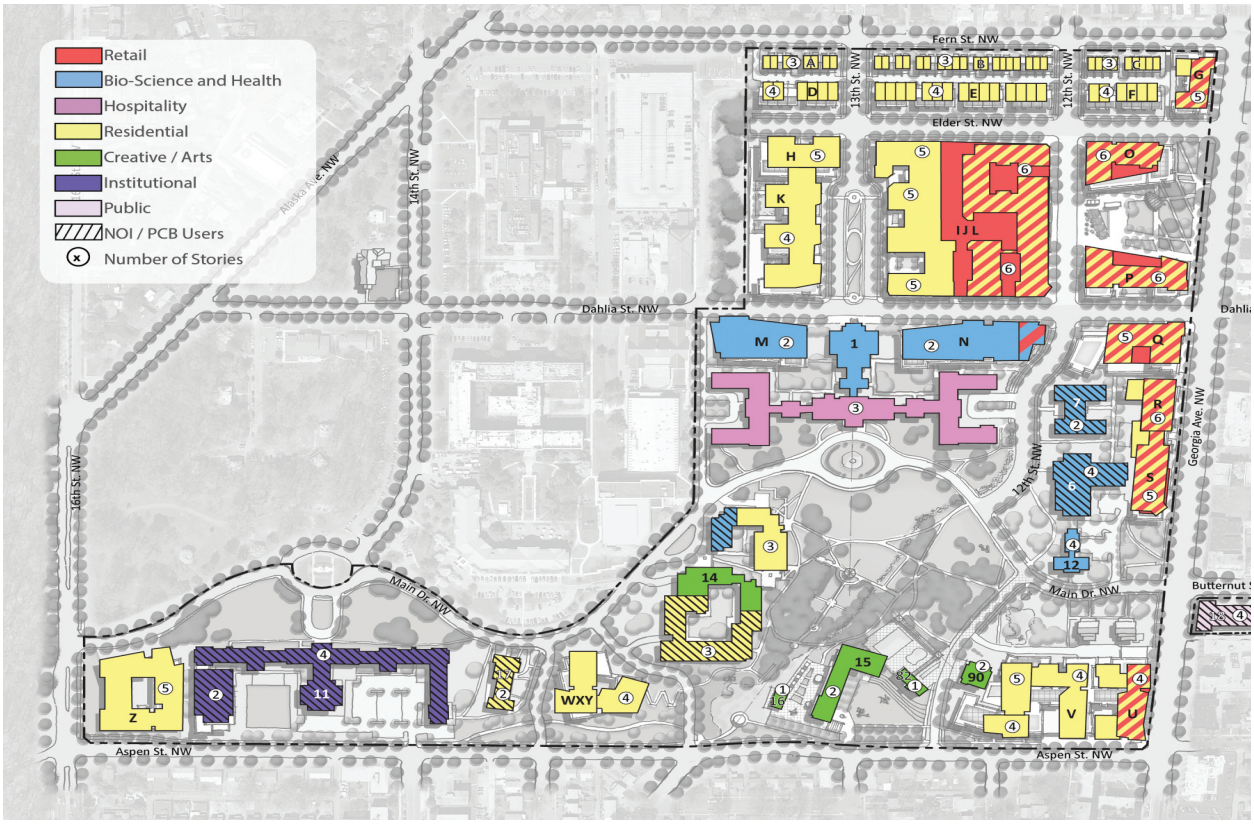
Rendering of the "Aspen Arts Park." **Torti Gallas and Partners**

Legal Consultants: Patton Boggs & Graves, Horton, Askew & Johns; Holland & Knight
BRAC Process Consultants: The Whiting-Turner Contracting Company
Marketing/Community Engagement Consultants: Delucchi Plus

The historic Walter Reed Army Medical Center, originally opened in 1909 and located on a campus of about 100 acres between 16th Street and Georgia Avenue, NW, was shuttered in 2011 as part of the U.S. Base Realignment and Closure program. About one-third of the property was transferred to the State Department for a new chancery development similar to the existing one in Van Ness. The DC government received the other two-thirds via the Walter Reed Local Redevelopment Authority (LRA). That portion is slated to become a mixed-use development. Former Mayor Vincent Gray and the LRA selected "The Parks at Walter Reed," proposed by the large national developer Hines and designed by Torti Gallas, over several competing proposals. It is now headed—slowly, one bureaucratic step at a time—to realization.

"This project is noteworthy for making the most of an opportunity," commented juror Rebecca Barnes, which, upon analysis of the master plan, comes off as a serious understatement. The complexity of The Parks—and the need for coordination of myriad factors—defies summarization.

Its new or repurposed existing buildings and outdoor spaces cover an extraordinarily broad range of typologies and uses: residential, office, research, educational, healthcare, retail, arts/cultural, hotel/conference center, recreational, even a brewery. Almost all of these categories, in turn, break into multiple subgroups.



Master plan of the Parks at Walter Reed.

Torti Gallas and Partners

For example, the residential component includes new single-family, row house, and apartment buildings, some aimed at specific users such as homeless veterans or senior citizens and all of it containing at least 20% affordable units. Specific users are presented for most of the institutional uses, reflecting a careful mix of neighborhood-based, local, regional, and national groups. They range from Massachusetts Institute of Technology's Fab Lab to the Joy of Motion Dance Center; from local nonprofit So Others Might Eat to an ambulatory care center associated with Howard University Hospital; from Hyatt Hotels to the Latin American Montessori Bilingual charter school.

The uses have logical adjacencies, and the buildings are positioned and massed to create an array of outdoor spaces, including formal, axial greenswards; an urban square lined with shops and sidewalk cafes; substantial roof decks; and an amorphous "pastoral park" incorporating the historic front lawn and rose garden with a new small lake, sculpture gardens, amphitheater, and community garden plots. Automobile parking was analyzed precisely (2,626 spaces overall) and located in logical proximity to the various needs of different uses.

As if all of the above weren't enough, the master plan includes elaborately engineered strategies to achieve a high level of sustainability, including reaching net-zero energy usage by 2030. All new buildings are expected to achieve LEED Silver certification or higher.

Award for Excellence in Urban Design and Master Planning

Washington 2024 Olympic Bid Master Plan

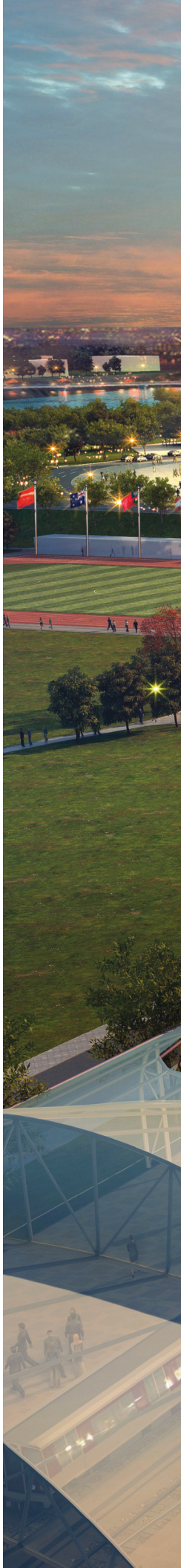
Washington, DC

Gensler

Program Managers: Brailsford & Dunlavey
Transportation Consultants: Gorove/Slade Associates
Cost Estimating Consultants: Clark

As most *ARCHITECTURE**DC*** readers doubtless are aware, Washington was not selected to be the United States bid city for the 2024 Summer Olympics. Boston was, then dropped out when the political powers-that-be decided that the financial risk was too great, and Los Angeles emerged as the US bid city.

But win or lose, to be taken seriously, a city must have a thought-out master plan covering at least the basics of where the various sporting events would be held, where the athletes would live and train, and how athletes, spectators, and the media would get from place to place. Without the plan, all the handshaking, wining-and-dining, and lobbying wouldn't stand a chance. First the plan must persuade its home city that the promise of hosting balances the immense financial risks. Then it must persuade the US Olympic Committee that its city is not only special and compelling, but also financially and





Rendering of the proposed new above-ground Metro station near the site of what is now RFK Stadium, as part of the Washington 2024 Olympic Bid Master Plan.

Renderings courtesy of Gensler

Rendering of the Athletes' Village, with the existing DC Armory visible in the right background and the Olympic Stadium, on the site of the current RFK Stadium, at far right.



Aerial overview of the key Olympic sites, concentrated along the Anacostia River.



Renderings by Gensler

politically viable. The final-round review, by the International Olympic Committee, is generally held to revolve mostly around international politics; nevertheless, a memorable-but-solid plan is critical.

The Washington office of **Gensler** was tapped to create the Washington 2024 master plan. The firm created a plan for what would be the most compact Olympics of the modern era, focusing on the Anacostia and Potomac River waterfronts. All of the facilities would be within one mile of a Metro station, and the majority would be on either the Anacostia or Potomac waterfront. (There are two logical exceptions: equestrian events would be at the existing world-class facility at Great Meadows, Virginia, and sailing would be in Annapolis Harbor.) The master planners analyzed the necessary movements of athletes, officials, spectators, media, and others. By keeping the venues relatively close together and mostly along waterfronts, many such "person-trips" can be accommodated by walking or temporary boat transportation. The master plan shows only one added Metro station (on existing tracks between the current Stadium-Armory and Benning Road stations) and no substantial road expansions, which keeps a check on expenditures.

Juror Barnes commented that the plan "aligns and helps realize the city's plans for the waterfront, affordable housing, and transportation initiatives." For example, the Olympic plan envisions building out the DC Office of Planning's "Hill East" scheme for the area around the shuttered DC General Hospital and old DC jail. In the master plan, during the Olympics, the new buildings and streets would serve as the Athletes' Village. After the Olympics, they would be repurposed, with few physical changes, into a mostly-residential, mixed-use, and mixed-income extension of the Capitol Hill neighborhood. The end result is basically what the DC Office of Planning already envisioned, but it would happen in one fell swoop rather than being realized one building at a time over many years.

Similarly, RFK Stadium would be replaced by a new "Olympic Stadium," similar to a new stadium (presumably intended for the local NFL team) envisioned in a pre-existing Events DC study. The Olympics would speed up a process that most Washingtonians view as inevitable anyway.

By connecting the dots of multiple pre-existing master plans, the Gensler proposal strengthens them, while suggesting new, appealing ideas for how key areas of DC could develop, Olympics or not. And who knows, there's always a potential 2028 bid, or 2032…Washington is, in fact, the largest capital city that has yet to host an Olympics, suggesting that our time may come.



Rendering of a streetscape in the Wyandanch development.

Torti Gallas and Partners





Before and after aerial views of the site.

Torti Gallas and Partners

Merit Award in Urban Design and Master Planning

Wyandanch

Wyandanch, New York

Torti Gallas and Partners

Architects of Record: BHC Architects
Landscape Architects: OLIN
Civil Engineers: Barrett, Bonacci & Van Weele
Planning Consultants: Speck and Associates, LLC
Legal and Planning Consultant: Joel Russell
Sustainability Consultants: Sustainable Long Island
Cost Consultants: VJ Associates
Other Consultants: Downtown Work; VHB

Torti Gallas's competition entry for the Wyandanch Village master plan begins with a "before" aerial photo showing acres of parking lots filled with hundreds of cars, a couple of dreary strip shopping centers, and an apparently-abandoned light industrial building. It is accompanied by the caption: "Transforming a sea of parking in Long Island's lowest income neighborhood…" On the next page is an "after" rendering of five-story buildings flanking a park, with the continuance of the caption: "To a mixed-use, pedestrian friendly, transit-oriented town center, open in 2015." The aspiration and depicted transformation are immediately impressive, and the details of the plan do not disappoint.

The master plan is "worked intelligently into the existing context of buildings and transportation," commented juror Rebecca Barnes. "[It] resolves axes and organizing forces into a cohesive whole."

Wyandach is a low-density, older, outer suburban area (some 40 miles east of New York City) mired in disinvestment and crime, with a substantial poverty rate. Its one great asset is a Long Island Railroad stop, providing commuter train service to Manhattan. Vast commuter parking lots accumulated around the station, which, somewhat perversely, set the stage for a "transit-oriented development" (known as a TOD in planning circles), conceived and promoted primarily by government officials of Suffolk County. This started with a four-day "visioning" session. From there, the Washington office of Torti Gallas created a master plan. Today, one of the new apartment buildings, with retail at the base, is completed, a new parking garage for commuters is open, the central greensward park is almost completed, and a second new apartment building is under construction. The buildings are being executed by Long Island architectural firms, following the guidelines of the master plan.

Wyandanch Village, as the development was dubbed, has all the familiar hallmarks of TODs: mixed-use buildings, artfully concealed parking, densities that support pedestrian activity, and so forth. That's already a significant challenge. But Wyandanch Village takes on an even bigger challenge: how to provide a "downtown" for a sizable, amorphous suburban area that will appeal to the mostly-low-income, car-oriented residents of the area. Toward that end, approximately half of the residential units are slated to be affordable, and the master plan has fingers beyond the core transit plaza/village square that add a youth center, a post office, several new parks, and single-family and townhouse residential areas.

The master plan "effectively connects public policy, market forces, and design," said juror Barnes, referring to the ways that the development is planned to take advantage of federal affordable housing credits, private-sector interest in TODs, a New York State "empowerment zone" that covers the area, and aspirations of local community members.



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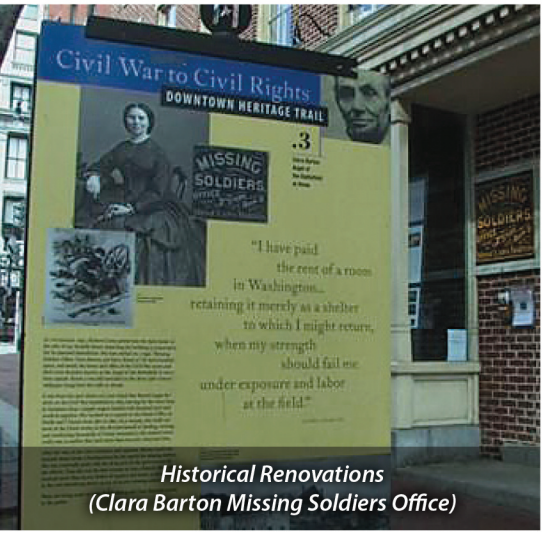
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Main façade of the Southern Regional Technology & Recreation Complex.

Photo © Anice Hoachlander/Hoachlander Davis Photography

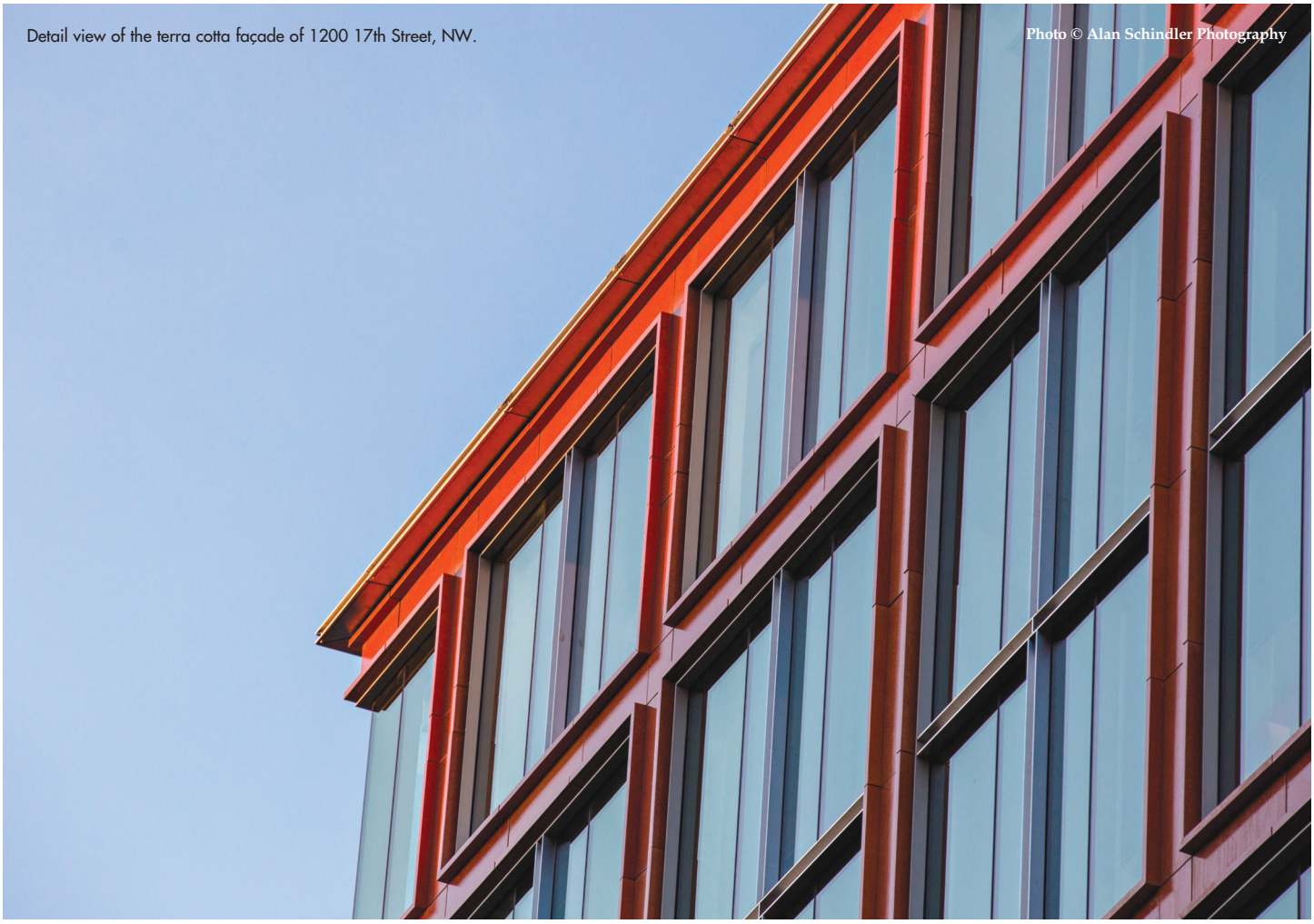
Details, Details

Jury Creates a Special Category for Outstanding Building Elements

by Asya Snejnevski

"Don't judge a book by its cover," we're taught in grade school, but in the case of these two projects, the jurors for the Architecture category were so intrigued by the details of their façades, or "covers," if you will, that they created a special category of awards for them.





Detail view of the terra cotta façade of 1200 17th Street, NW.

Photo © Alan Schindler Photography

Detail Award in Architecture

Southern Regional Technology & Recreation Complex

Fort Washington, Maryland

Sorg Architects (now DLR Group | Sorg)

Structural Engineers: Smislova, Kehnemui & Associates
MEP Engineers: Allen & Shariff Corporation
Civil Engineers: A. Morton Thomas & Associates
General Contractor: Tuckman-Barbee Construction Co.

The gently curving façade clad in multi-colored glass panels of the Southern Regional Technology & Recreation Complex, a public facility designed by DLR Group | Sorg Architects, is the key aspect of the building that appealed to the jury. Reflections of neighborhood houses in the glass are meant to honor the community that the facility serves. The jury was particularly impressed with the way the architects were "clearly careful in budget and [their] utilization of the off-the-shelf componentry here to create a very dynamic, welcoming quality to the entrance." Transparency was important for the project, both to encourage the community to be involved at the center by allowing visitors to see into the classrooms and exercise spaces, as well as for more practical security reasons.

Detail Award in Architecture/ Presidential Citation for Sustainable Design

1200 17th Street, NW

Washington, DC

ZGF

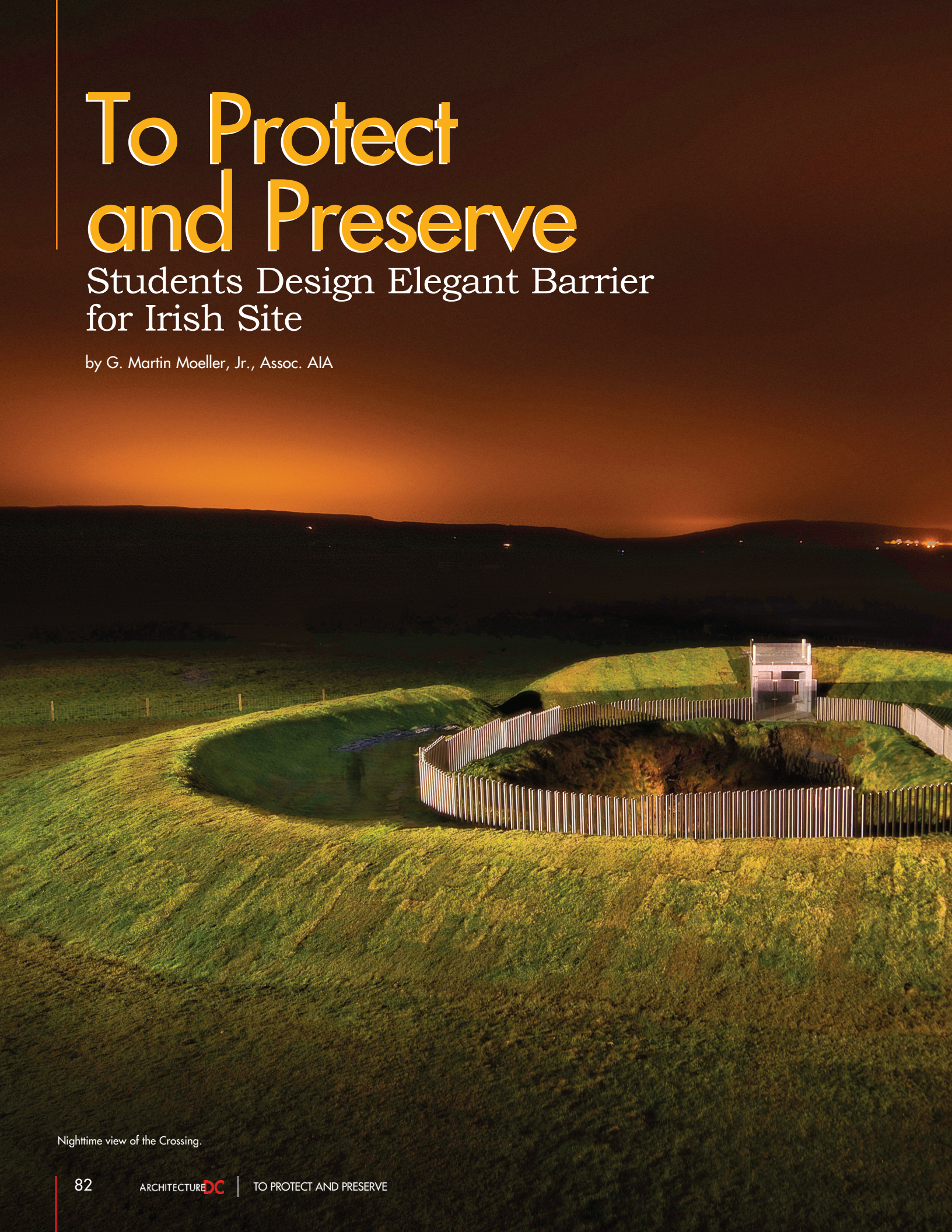
Lighting Designers: MCLA Architectural Lighting Design
Structural Engineers: Thornton Tomasetti
MEP Engineers: GHT Limited
Civil Engineers: Wiles Mensch Corporation
Building Envelope Consultants: Wiss, Janney, Elstner Associates
Commissioning Consultants: Advanced Building Performance
Vertical Transportation Consultants: Van Deusen & Associates
General Contractor: Balfour Beatty Construction

Regionally sourced, prefabricated, glazed terra cotta panels frame the floor-to-ceiling windows of the main façades of 1200 17th Street NW, an office building designed by ZGF Architects. The only office building to be recognized in the Architecture category stood out to the jury because of this "exquisitely detailed terra cotta." Influenced by the geometry of Washington, DC's, city plan, the grid of the terra cotta panels "gives the building scale, it gives it a shadow line, and contrasts with the glass," said the jury. Reflections of surrounding buildings in the historic neighborhood, which includes a mix of businesses and residential structures, further animate the façades.

To Protect and Preserve

Students Design Elegant Barrier for Irish Site

by G. Martin Moeller, Jr., Assoc. AIA



Nighttime view of the Crossing.

Merit Award in Architecture

The Crossing

Downpatrick Head, Ballycastle, County Mayo, Ireland

Travis Price Architects with Students from the School of Architecture and Planning at the Catholic University of America

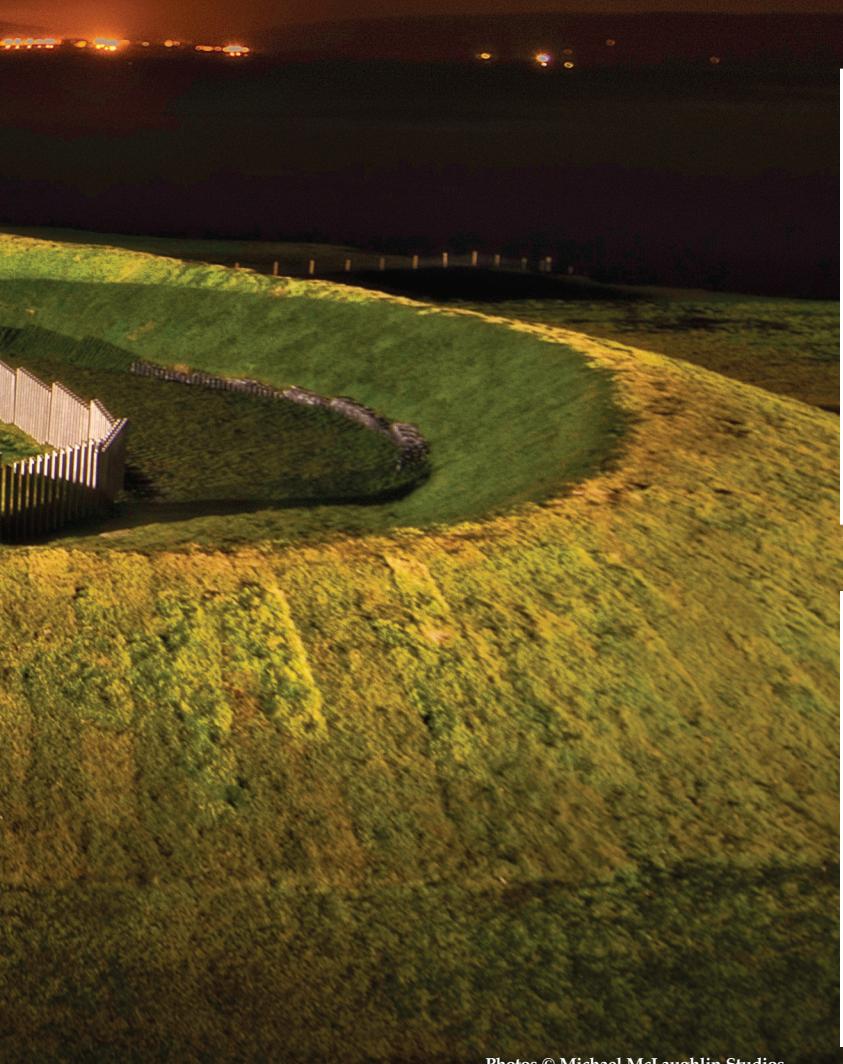
Other Key Participants: Mayo County Council; Shevlin Steel; Spirit of Place—Spirit of Design, Inc.

The raw forces of nature are abundantly evident along Ireland's rugged, windswept west coast. While hauntingly beautiful, the landscape can also be treacherous. Often as not, the land ends abruptly in precipitous cliffs. More unexpected, however, is the "blowhole" on a peninsula known as Downpatrick Head, in County Mayo. A huge, yawning chasm forged by the pressure of seawater forced into a cave below, the blowhole claimed the lives of some unwary hikers before a temporary fence was erected around it.

In the spring of 2014, architect and professor **Travis Price, FAIA,** led a course at the **Catholic University of America** that focused on designing a more elegant and permanent safety barrier for the blowhole. A major goal of the studio project was to respect and communicate the anthropological significance of the area, which is home to Stone Age ruins and is closely associated with both Druid culture and Saint Patrick. The solution, called The Crossing, was built by the students themselves along with community residents in just nine days that following summer.

The design consists of three main elements. Around the rim of the crater is a tightly spaced series of freestanding, fluted, stainless steel poles, which serve as an effective barrier while allowing glimpses into the chasm. The series of poles is interrupted at one point along the perimeter by a limestone-clad nook with glass railings, which provides a venue for interpretive information about the geological and cultural history of the site. Surrounding the entire site is a grassy berm that shields views of the installation from afar, helping it to blend into the natural landscape.

The project is the latest in a series of design/build studios led by Price that have garnered design awards from AIA | DC.



Photos © Michael McLaughlin Studios



View from the viewing platform into the blowhole.



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Main staircase at the offices of Nixon Peabody, with the "living wall" in the background.

Photo © Eric Laignel Photography

Cited for Excellence

Chapter President Calls Out Projects in Three Categories

by G. Martin Moeller, Jr., Assoc. AIA

Each fall, in conjunction with the AIA | DC Chapter Awards program, the chapter president is empowered to present Presidential Citations to projects that he/she believes are exemplary in four categories: Sustainable Design, Urban Catalyst, Universal Design, or Design and Wellbeing. This year's president, Steven White, AIA, selected a total of 13 projects for recognition in three categories (there were no awards in the Universal Design category this year). Several of the winning projects also received Chapter Awards and are highlighted elsewhere in this issue. They are: 1200 17th Street, NW, which received a citation for Sustainable Design; the Healey Family Student Center at Georgetown University, which earned a citation for Design and Wellbeing; and City Market at O and the St. Elizabeths East Gateway Pavilion, which received citations as Urban Catalysts. The other citation recipients are described below.

Presidential Citation for Sustainable Design

Nixon Peabody Law Offices

Washington, DC

Perkins+Will

Lighting Consultant: Patricia Kazinski Lighting Consultant
MEP Engineers: GHT Limited
Audiovisual Consultants: CMS
Acoustics Consultants: Hush Acoustics
General Contractors: James G. Davis Construction Corporation

The Washington office of Nixon Peabody, a law firm with 16 branches in cities around the world, recently moved to a building a few blocks from its previous location. One of the firm's goals in the move was to reduce its overall space requirements, in part by condensing the size of its law library and records department. In addition, according to the architects from **Perkins+Will,** "Nixon Peabody wanted a design that embodied their values on sustainability and social responsibility—including human health and wellbeing."

Although the building's floor plates are rather deep, more than 90% of the firm's workstations have direct access to natural light and views thanks to the generous use of frameless glass partitions between perimeter and internal spaces. A stairwell connecting all three floors occupied by the firm not only encourages staff members to avoid elevators—thus saving energy and facilitating exercise—but also serves as an atrium bringing more light to adjacent spaces. Along one side of the stairwell is the project's signature feature: a "living wall" of plants, which is irrigated by moisture captured from the condensation produced by the building's HVAC system.

Other green features of the project, which is on track to achieve LEED-CI Platinum status, include daylight-responsive controls and occupancy sensors to reduce energy consumption, finish materials made from recycled glass and plastic products, and the use of FSC-certified or -controlled wood for millwork, flooring, and wall paneling.



440 First Street, NW

Photo © Jeff Goldberg/ESTO

Presidential Citation for Sustainable Design

440 First Street, NW

Washington, DC

FOX Architects

Structural Engineers: Rathgeber/Goss Associates
MEP Engineers: Vanderweil
Civil Engineers: VIKA
Vertical Transportation Consultants: Persohn/Hahn Associates Inc.
Sustainability Consultants: Lorax Partnerships, LLC
General Contractors: SIGAL Construction Corporation

The existing building at 440 First Street, NW, was a nondescript rectangular box built in 1981. The building was aesthetically dated, its mechanical systems were obsolete, and it did not fill out the maximum allowable building envelope made possible by zoning changes enacted after it was built. It was the sort of property that, in decades past, likely would have been demolished completely to make way for a more modern, more marketable replacement.

In keeping with current eco-conscious thinking, however, **FOX Architects** devised a design that preserved the existing structural frame, inserted up-to-date mechanical systems, and wrapped the structure in a sleek new façade. Taking advantage of Transferable Development Rights, they lopped off the existing top floor and then added three new floors, turning what had been a seven-story building into a ten-story one with an additional 35,000 square feet of leasable space. The new floors are nearly column-free thanks to the use of long-span steel construction.

New mechanical systems include a dedicated outdoor air system (DOAS), which relies entirely on outdoor air for ventilation and basic heating and cooling. A complementary, highly efficient chilled-water system provides supplemental conditioning as needed to ensure occupants' comfort. The glass curtain wall on the principal façade augments the amount of natural light entering the office spaces within, while a ceramic frit coating on the glass provides a degree of solar control. The façade's design, including setbacks in plan and extended frames along the roofline and at the setbacks, provides a sense of depth and visual animation. The project received LEED Platinum certification.

Gas utility operations headquarters.

Presidential Citation for Sustainable Design

Operations Headquarters for a Regional Gas Utility

Springfield, Virginia

FOX Architects

Landscape Architects: LSG Landscape Architecture
Structural Engineers: Cagley & Associates Consulting Structural Engineers
MEP Engineers: GHT Limited
Civil Engineers: ADTEK Engineering, Inc.
Transportation Consultants: Gorove/Slade
Sustainability Consultants: Lorax Partnerships, LLC
Security Consultant: Schirmer Engineering
Audiovisual/IT Consultants: Shen Milsom & Wilke, Inc.
General Contractors: HITT Contracting Inc.

This operations center for a regional gas utility occupies a former industrial site that has been thoroughly revamped to create a park-like setting. The building, designed by **FOX Architects,** consists of an L-shaped podium capped by a glassy, 90-foot-wide, three-story bar over one leg of the L. The typical office floor in the bar is organized around a "main street"—an open corridor running along the entire north façade—which allows for a large, column-free workspace toward the south, overlooking a lawn.

The building's noteworthy green features include decorative walls in lobby areas made from reclaimed wood shipping pallets. Also, a dedicated outdoor air system similar to the one used at 440 First Street, NW, efficiently cools and heats the interior while maintaining optimal indoor air quality. Finally, and most significantly, the building derives its electrical power from a solid oxide fuel cell—essentially a giant battery that produces electricity through electrochemical reactions. According to the architects, this is the first commercial application of such a cell on the East Coast.



Photo © Jeff Goldberg/ESTO



Aspinall Federal Building. Photo © Kevin G. Reeves

Presidential Citation for Sustainable Design

Wayne N. Aspinall Federal Building and U.S. Courthouse

Grand Junction, Colorado

Westlake Reed Leskosky (Design Architects and Building Engineers of Record)/The Beck Group (Design-Builders and Architects of Record)

Civil Engineers: Del-Mont Consultants
Blast Consultants: Weidlinger Associates
Fire Protection Consultants: Protection Engineering Group
Commissioning Agent: ME Group
Construction Managers: Jacobs Technology, Inc.

The Wayne N. Aspinall Federal Building and U.S. Courthouse in Grand Junction, Colorado, built in 1918, is an elegant neoclassical structure listed on the National Register of Historic Places. Until recently, it was also badly in need of renovation. The firm of **Westlake Reed Leskosky** was hired to oversee a modernization funded through the American Recovery and Reinvestment Act of 2009, the fiscal stimulus package conceived to mitigate the effects of the "Great Recession."

The design solution restores and protects the building's historic character while serving as a model for making such structures more sustainable. The building incorporates sophisticated metering and monitoring systems that can track energy performance down to the level of an individual occupant. A rooftop array of solar panels provides electricity, but since the area of unshaded roof was not large enough to accommodate the number of panels needed to meet the project goals, the architects placed additional panels on an ultra-slim rooftop canopy supported by slender columns. The canopy is invisible from the front—the principal historic elevation—while from the sides it appears as an unobtrusive, almost ethereal plane mysteriously hovering over the building.

The project is on track to yield a net-zero-energy, carbon-neutral facility in accordance with the federal government's goals for the year 2030.

Presidential Citation for Sustainable Design

Trees on the Roof

Chevy Chase, Maryland

Meditch Murphey Architects

Landscape Architects: Clinton & Associates, PC
Structural Engineers: Linton Engineering, LLC
Civil Engineers: CAS Engineering
Mechanical Consultants: Harvey W. Hottel, Inc.
Kitchen Consultants: Bulthaup
Metal Fabricators: Koppers Fabricators, Inc.
General Contractor: Design/Build, Inc.

Designed by the principals of **Meditch Murphey Architects** as their own residence and professional office, Trees on the Roof derives its name from a rooftop garden that allows the occupants to "inhabit" the mature tree canopy that surrounds the site. The soil in the rooftop garden is deep enough to grow tomatoes and other vegetables, adding to the surprisingly pastoral quality of this house in a relatively dense suburban neighborhood.

The rooftop is not the only element of the project that blurs the boundaries between architecture and landscape. On lower levels, generously proportioned sliding doors open to bring natural light and air into the living, dining, kitchen, and bedroom areas. In addition to such passive features that reduce the need for artificial lighting and ventilation, the house incorporates sophisticated eco-friendly elements including geothermal heating and solar panels.

Trees on the Roof was previously featured in the Summer 2015 issue of *ARCHITECTUREDC*.

Trees on the Roof. Photo © Michael Moran/OTTO





USO Warrior and Family Center. Photo © Bruce Damonte

Presidential Citation for Design and Wellbeing

USO Warrior and Family Center at Bethesda

Bethesda, Maryland

STUDIOS Architecture

Landscape Architects: Quatrefoil, Inc.
Structural Engineers: SK&A Structural Engineers, PLLC
MEP/Fire Protection Engineers: Syska Hennessey Group, Inc.
Civil Engineers: A. Morton Thomas and Associates, Inc.
Audiovisual/Acoustical/Security/IT Consultants: Shen Milsom & Wilke Inc.
General Contractor: Clark Enterprises, Inc.

Many severely wounded soldiers, airmen, sailors, and marines come to the Walter Reed National Military Medical Center in Bethesda for therapy. While their treatment is typically intensive and exhausting, most patients inevitably have down time each day. Studies have shown that those unstructured hours can become a breeding ground for anxiety or depression.

The primary purpose of the USO Warrior and Family Center at Bethesda, by **STUDIOS Architecture,** is to create a warm, home-like venue for recreational, educational, and other activities to help wounded warriors and their loved ones pass the time constructively or simply to relax in a non-clinical environment. The facility includes indoor and outdoor dining areas, classrooms (which also serve as special event spaces), a sports lounge, and a space for "therapeutic enrichment," including music or other forms of entertainment. Of course, the facility was designed with universal accessibility in mind, since many of its users suffer from disabilities of various types.

The building's architectural expression reflects multiple influences. The use of buff-colored precast concrete and dark bronze metal relates the exterior to the historic architecture of the campus. Meanwhile, brick, wood, and stone lend a sense of warmth and domesticity. A stone-clad fireplace and soaring chimney anchor one end of the dining and lounge area. Simple gables over the main space and each of two smaller pavilions recall the archetypal form of a single-family house.



Green roof at UDC. Photo courtesy of BELL Architects

Presidential Citation for Design and Wellbeing

UDC Urban Agriculture Roof

Washington, DC

BELL Architects

Landscape Architects: Landscape Architecture Bureau
Structural Engineers: Silman
MEP Engineers: Vanderweil Engineers
Civil Engineers: Volkert Engineering
General Contractor: Consys, Inc.

Most of the buildings on the main campus of the University of the District of Columbia were constructed in the 1970s and early '80s, when barren, flat roofs were typical in institutional architecture. Subsequently, architects and others came to recognize that such vast, unused flat roofs were detrimental to the environment in several ways: they do not absorb rainwater, and thus contribute to excessive water runoff; they contribute to the heat-island effect, raising temperatures in built-up areas; and, if too dark in color, they can absorb a great deal of heat in the summer, adding to air-conditioning loads.

The university hired **BELL Architects** to convert the rooftop of one campus building into a green roof for urban agriculture. The architects quickly learned that the apparently beefy concrete structure could not support heavy soil and plants across its entire roof surface, so they covered most of the area with lightweight tray planters. Over the columns and beams, which could support more weight, they placed cross-shaped planters containing denser greenery. The architects also placed raised planters along the perimeter, which had the added advantage of creating a living "cornice" atop the concrete façades, thereby visually softening the structure and melding it into its leafy setting. The project also included the renovation of an existing rooftop greenhouse.

Presidential Citation for Urban Catalyst

Slover Library

Norfolk, Virginia

Newman Architects

Associate Architects: Tymoff + Moss Architects
Landscape Architects: Michael Vergason Landscape Architects
Lighting Designers: Patrick Quigley Associates
Ornament Consultant: Bloomer Studios
Urban Designers: Urban Design Associates
Structural Engineers: Stroud Pence and Associates
MEP Engineers: PACE Collaborative, PC
Civil Engineers: Timmons Group
Geotechnical Engineers: Schnabel Engineering
Library Programmers: Providence Associates
Technology Programmers: The Sextant Group
Preservation Consultants: Commonwealth Preservation Group
Elevator Consultants: Lerch Bates
Envelope Consultants: Leavitt Associates
Food Service Consultants: McFarland Kistler
Signage Designers: Strong Cohen Graphic Designers
Preconstruction Services: Turner Construction
General Contractors: Archer Western

The Slover Library, designed by **Newman Architects,** was conceived as the centerpiece of Norfolk, Virginia's, downtown revitalization plan. Located near a new light rail station, the library incorporates the historic, neoclassical Seaboard Building, which once served as Norfolk's City Hall, along with a new, crisply modern structure that houses the majority of the library's functions. Connecting the two is a glassy, three-story atrium called the Forum. At ground level, the Forum allows visitors to flow freely between the new and old portions of the complex. On the upper levels, sleek bridges span between the two.

The new elements of the library are artfully composed to address several urban design goals. The glassy atrium is set back from the street line so as not to diminish the grandeur of the historic Seaboard Building. On the other side of the atrium, a three-story "loggia" pops out from the main mass of the tall new building, thus establishing a visual connection to the similarly scaled historic buildings on either side of the site. The loggia is also slightly canted in plan toward the east—a gesture that helps to draw the attention of visitors approaching from the light rail station in that direction. A slender, campanile-like tower—an extension of the elevator shaft—provides a gentle exclamation mark to the complex.



Slover Library.

Photo © Peter Aaron/ESTO



11141 Georgia Avenue.

Photo © Anice Hoachlander/Hoachlander Davis Photography

Presidential Citation for Urban Catalyst

11141 Georgia Avenue

Silver Spring, Maryland

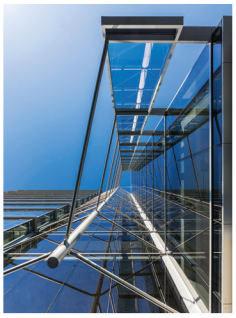
Bonstra | Haresign Architects

Interior Architects: SR/A Interior Architecture & Design
Lighting Designers: Gilmore Lighting Design
Structural Engineers: Rathgeber/Goss Associates
Land Surveyors/Civil Engineers: Johnson Bernat Associates
MEP Consultants: JennERIK Engineering
Plumbing Engineers: KNI Engineering
Building Enclosure Consultants: Wiss, Janney, Elstner Associates
Acoustical Consultants: Polysonics Acoustics & Technology Consultants
LEED Consultants: GreenShape
Specifications Consultants: Bethel Specifications Consulting
General Contractor: The Whiting-Turner Contracting Company

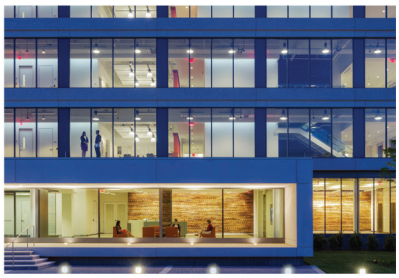
The existing five-story office building at 11141 Georgia Avenue in Silver Spring was a bland box, but its location near the Wheaton Metro station was promising. To bring the site up to its full potential, **Bonstra | Haresign Architects** designed a conversion of the building into a 12-story, 194-unit apartment house. The renovation and addition constituted the first project permitted under Montgomery County's Wheaton Central Business District Sector Plan, which aims to direct development of the area as a bustling, sustainable hub.

The client required that as much of the existing building as possible by retained in the new project. The architects responded by adding a series of elements that overlap portions of the original structure, thus mitigating its aesthetic deficiencies while introducing a sense of depth and variety to the overall composition. A bright red portal defines the main entrance and punctuates the streetscape, while a large, yellow bay on the north façade serves as a kind of billboard, helping to turn the building into a local landmark.

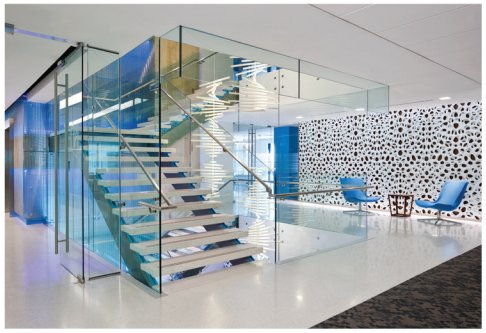
For a fuller description of the project, see the Summer 2015 issue of *ARCHITECTUREDC*.

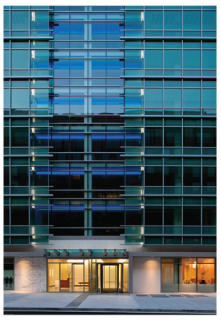












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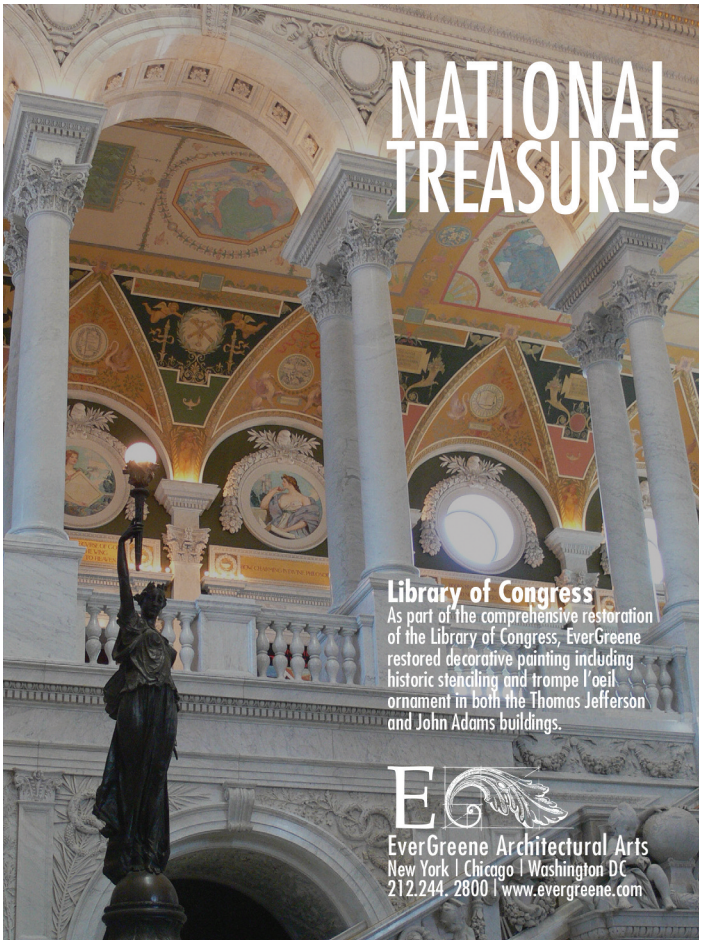
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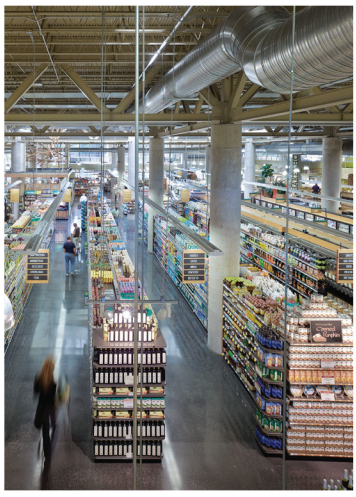
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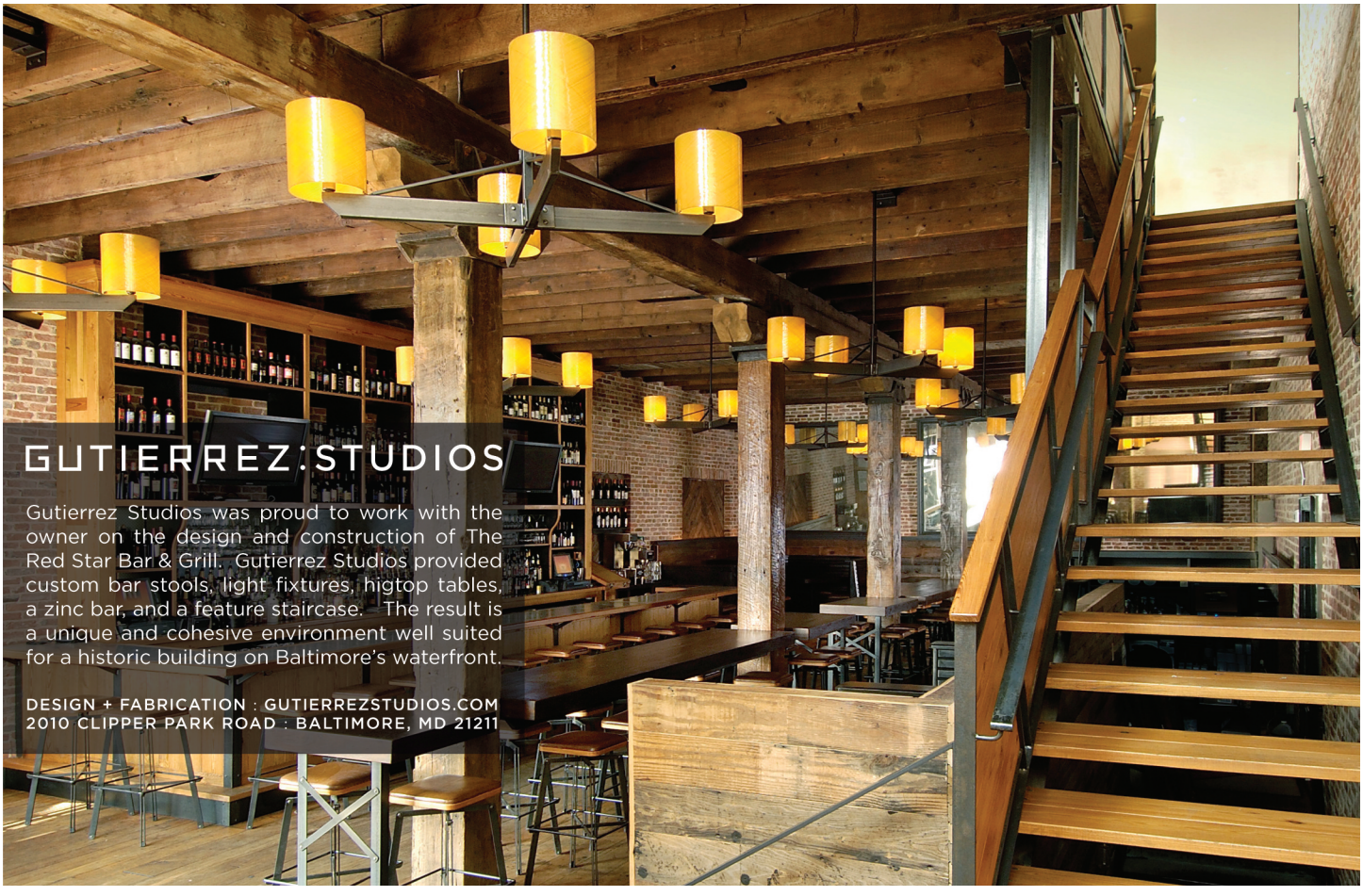
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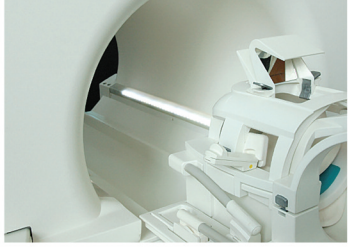


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